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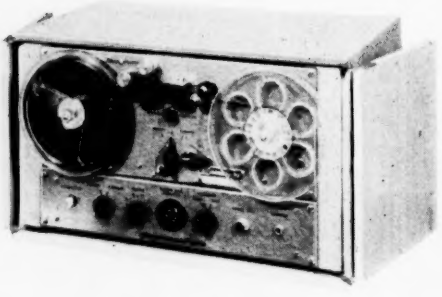

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Seventy-fourth Year
November 15, 1954

FROM THE EDITOR'S DESK...

Industry and Music

■ Some months ago we noted with pleasure, in an editorial entitled "Industry to the Rescue," that the Civic Music Association, which supports the Rochester Philharmonic and the Rochester "Pops" Orchestras, had received a gift of $100,000 from the Eastman Kodak Company. Another commendable gift has recently been made by the Rockefeller Foundation to the Louisville Symphony project for commissioning contemporary composers. Firestone's worthy contribution over radio and TV, one of the few good industry-sponsored music programs on the air, should not be forgotten either. From time to time we have learned of other corporations that either support their own musical organizations or contribute generously to the support of musical organizations in their communities. This kind of news is music to our ears.

A letter from the Boeing Employees Concert Orchestra informs us of the situation at Boeing's Seattle, Washington plant. The Boeing Employees Recreational Department is engaged in the organization of an employees' concert orchestra. The organization consists of employees who several years ago laid aside their instruments for other work (we wonder how many thousands of musicians in financial straits have had to desert their art for jobs in business and industry), and now feel a keen desire to begin playing again. The degree of technical ability of the Boeing group is, of course, exceedingly wide, ranging from accomplished musicians down to near-beginners. While this venture does not allow a musician to devote his full time to music, it at least encourages him to maintain his instrumental proficiency. (Whether or not Boeing compensates the orchestral players for their time, we have not been informed.)

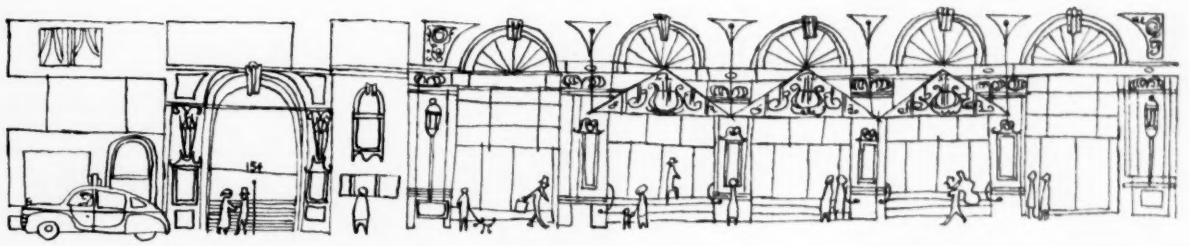
Support from the Corning Glass Corporation of Corning, New York, is of a different kind. The Corning Company is instrumental in maintaining a semi-professional orchestra in this upstate New York city of 17, 723 inhabitants, an approach that seems to us even more advantageous than the arrangement at Boeing. Certainly, a town the size of Corning would otherwise be unable to afford the luxury of a local orchestra.

This healthy trend on the part of American industry is completely spontaneous and unorganized, so far as we know. Support in some cases takes the form of a sizeable contribution to local musical organizations. In other cases, almost the entire expense of maintaining musical organizations is defrayed by a single concern. Another type of support takes the form of concerts arranged, paid for, and provided *gratis* to the employees.

In lieu of an urgently needed National Arts Program, it seems to us that industry *is* coming to the rescue in a very substantial though necessarily limited way. Which is by no means to assert that industry can, will, or ought to assume the burden alone. A comprehensive, intelligent, and wisely administered National Arts Program is no less desperately needed.

Gid H. Waldorf

ALONG 57th STREET



■ Well, dear readers, this installment of the peregrinations of Ubiquitous should be entitled ALONG NORTH WACKER DRIVE. And that is because we went off to Chicago to attend the American debut of our great passion, **Maria Meneghini Callas.** It is our great joy to report that Madame Callas' debut was everything, absolutely everything, we had hoped for her. She sang more like an angel than an Angel Record. Since we last heard and saw her some two years ago in Venice, she has grown to look more like an angel—what with a 22-inch waist. Not that angels must necessarily be slender. . . . The Callas debut opened the Lyric Theatre of Chicago's season—a gala-gala event, even more glittering than the Met's, and definitely musical. About the social aspects and the sartorial: the Chicago audience toted out the jewels and the electric brougham and the feathers. . . . One lady did herself up à la angel, wings and all. We did not see her sit, so we cannot tell you what happened to her wings when she sat. Although the intermissions were longish and plentiful, this opening was definitely a musical event, a tremendous musical event. We have heard a glorious Norma before—**Ponselle**—but Callas *is* Norma, and when Adalgisa is sung by **Giulietta Simionato** even those whose business it is to write about music and its performance find words inadequate. The evening of Monday, Nov. 1, 1954, was one of the greatest in the history of American music. Just for the record: **Mirto Picchi** was as good a Pollione as we have ever heard (a pity he's such a wee man); **Rossi-Lemeni** received ovations on each of his first-act entrances (perhaps the Chicago audience thought that they were applauding several singers); the Norma-Adalgisa duet, "Mira O Norma," was in the most glorious tradition. The local reviews were stupendous—even **Claudia Cassidy's.** Hers was headlined: "Callas' Brilliant Debut Sparks the Lyric's Stunning 'Norma.'" She also wrote: ". . . this would have been an extraordinary performance in any opera house. It was serenly, handsomely staged, its musical pulse was so warmly secure you could quickly take it for granted, and it was magnificently sung. . . ." This appeared in her much-feared Chicago *Daily Tribune* column, "On the Aisle." Claudia Cassidy is probably the single most powerful current critical force in American music today, so this rave should be judged as one would judge the value of the pre-1914 dollar rather than that of the post-1945 greenback. Much applause and gratitude to **Carol Fox,** General Manager, and **Lawrence V. Kelly,** Managing Director, and all those who aided and abetted for managing to bring this off. . . . After the opera we all went on to The Angel Ball, made possible by Angel Records (they issue Callas in many of her greatest roles), The Conrad Hilton, and others. This was all very *haute monde* and *bon ton.* We enjoyed seeing "La Superba" peering through jewelled harlequins at the Ice Show. Callas wore a simple, pale blue, slightly *bouffant* brocade—very demure, garnished by a collection of the most undemure diamonds. Meneghini, her husband, presents her with these after the great events of her career. On one finger she sported an enormous trophy—"Puritani," flanked by a jewel probably named "Turco in Algeria." Her brooch was named La Scala. As you have surmised, each jewel is named after a Callas triumph. For the Chicago "Norma," Meneghini had best prepare to reward his Madame with a stomacher. . . . Around three in the morning we had a long gossip with Madame Callas and discovered that beneath the "foreign" accent lurked a New York school girl with, curiously, a slight touch of Audrey Hepburn in her personality. She is a true prima donna in every sense of that designation—perhaps the last of the breed. She not only has today's most glorious voice, but she has authentic glamour, the grand manner and ruthless honesty about her work. . . . About Giulietta Simionato: she was the surprise of the evening. If Callas had not been singing, this column would have been substantially devoted to a rave about Simionato's vocalistics. More about this fine artist when we hear her locally at the Met. . . . We saw the Met's own **Francis Robinson** at the Chicago opening and **Carter Harmon** of *Time,* **Leo Lerman** of *Mademoiselle,* and **Irving Kolodin** of *The Saturday Review.* Incidentally: be sure to procure *Saturday Review* for Nov. 13. Callas is on the cover: within is a review of the Angel "Norma," also of the Chicago "Norma." This feature makes the best reading on current Callas news.

■ It is difficult to get out of Callas' Chicago and return to Bing's New York, but return we must. . . . In Manhattan we heard from a responsible citizen that Callas had not sung her second "Norma" because of legal involvements. Odd that in a letter received this morning there was a detailed account of Callas' second performance . . . first act not as top-notch as opening night because she showed the effects of a legally strenuous day, but thereafter, Acts II, III, IV, even greater than opening night—so wrote our spy. Now what could have made that personel representative we like so much tell us that Maria Callas had cancelled her second performance? I wonder whether certain New York managements aren't just a bit irked over the Chicago coup. . . . Also in Manhattan the Met opened: that is, a lot of dressed-up folk went to the Met on the evening of Nov. 8, but this was not a music event, merely an advertising stunt. At this point we feel that we must give **Mr. Bing** the Webster definition of stunt: ". . . To hinder from normal growth; dwarf; check. A stunting; a stunted thing." Also: ". . . *Colloq.* A feat of skill, strength, or the like, esp. one done to attract attention. . . ." . . . Variation on a main theme: Every good magazine editor knows that when he caters to his advertisers the time has come to prepare for the end. Advertisers can never be permitted to dictate the editorial contents of a magazine. Somehow this seems to apply more generally, even in planning a Met opening. . . . Well, there's always Chicago, and as Miss Cassidy wrote, "If the Lyric Theatre of Chicago turns out to be a mirage, at least it was lovely while it lasted. . . . But after Monday night's 'Norma,' which opened the Lyric's first season in the Civic Opera house—well, don't wake me if I'm dreaming." Next month we return to Manhattan. UBIQUITOUS

THE Composer

THE DILEMMA OF THE YOUNG OPERA COMPOSER

By ALLAN DAVIS

DURING much of the last century, an opera house and an opera company were prerequisites to culture in most municipalities of Western Europe. The reasons for the widespread appeal of opera were many, but it should be kept in mind that operas were sung in the native tongue and that the musical idiom was often akin to the national temperament of the people. Young composers then trying their operatic wings could be assured of at least one performance by their local company, which also served as an apprentice school for fledgling opera singers.

Until fairly recently in this country, opera has been for the most part an imported luxury to be enjoyed chiefly by the initiated elite. European scores were sung in European languages by European singers. European stage productions, too, had set the norm for our select audience. Chances of a young American composer's first opera being produced by one of our comparatively few opera companies were slim indeed. No wonder composers up to a decade ago turned to other forms of musical expression where there was greater opportunity for performance.

ALLAN DAVIS

The situation became altered when, during World War II, voice students could no longer receive stage training and that sanctified "final polishing" abroad. Moreover, after the war some European music centers had suspended operation, and many of Europe's finest teachers had sought refuge in this country. At this point, music schools took the initiative by instituting opera workshops. These groups, working on a narrow budget with limited means, were confronted by an immediate problem. Standard operatic fare could not always be tailored to meet their specific needs. To ameliorate this situation, workshop directors began commissioning faculty and student composers to write operatic *gebrauchsmusik,* to the horror of many of their associates on the voice faculty. In many cases this move effected a rift between the two departments which has never healed. Nevertheless, the workshop has become one of the few accessible media of performance for the unproven opera composer.

Generally, in writing for these groups certain restrictions are imposed. The composer is most likely asked to write a "chamber opera," which is not a bad idea for the beginner, since he stands a better chance of having his work produced later by similar groups. Furthermore, he may win the gratitude of his audience because, with only a small ensemble accompanying, his text will be heard and understood. Voice faculties are another matter. European trained for the most part, they may be unbending in their rejection of English as a singable text. Should the composer consult them in advance, however, they are usually cooperative. Frequently they will advance their personal preference for a "melodic" vocal line, implying in this way that the *declamato* style (apart from Wagner's and Wolf's usage) is difficult for their students. To keep peace in the family, the composer's best bet is to compromise by giving "good tunes" to the singers and relegating to the accompaniment any material which would seem to deviate from his school's accepted musical code. He will probably feel that the accompaniment is more representative of his musical thought, but at least he has found one solution to the problem.

He may encounter difficulty, too, in finding a suitable opera libretto. Apart from the Broadway stage, we have no national school of librettists. If he is lucky enough to find a dramatist willing to write the book for him, there is no guarantee that the collaboration will be successful. Experience has taught many composers that textual problems indigenous to opera are unique and that accredited playwrights are not necessarily good librettists, because they are not always aware of the difficulties of voice production, nor do they always realize that the development

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"HEY, MISTER, YOUR STYLE IS SHOWING!"

By PETER JONA KORN

THE contemporary composer is being "styled" to death. Everybody talks about his style: his teachers, his colleagues, his critics, himself. He chooses his style, he develops it, he changes it. The criticism he fears most is that his style is not "contemporary." To accuse him of 19th-Century Romanticist tendencies is equivalent to accusing him of musical treason.

A definite code of stylistic "thou shalts" and "thou shalt nots" developed during the last 25 years has become the handbook of etiquette for the composer who wishes to earn the attribute of contemporaneity. Here are a few examples: a C Major chord should be modernized by substituting a D for the E; better yet, throw in an F♯. Diminished seventh chords are forbidden. Percussion instruments should be used melodicaly, melodic instruments percussively. If an instrument sounds best in a low register, write it high. Composers who write string quartets or symphonies that are longer than 12½ minutes, ditto. This list can be extended indefinitely and varies with the different schools of composition, all of which promote their own specific brands of "contemporaryism" at the same time they agree on many basic points. Above all, they are in complete agreement in their rejection of 19th-Century music as a source of inspiration for contemporary composers.

PETER JONA KORN

To understand this blanket rejection we must go back to the personal struggle of the two dominant figures of the first half of the 20th Century, Schoenberg and Stravinsky, who fought a violent battle against their 19th-Century background. This, however, was their problem, not ours. These battles are usually fought by weak generations against their superior predecessors. You can't be as good, so you must be different. Bach's sons disapproved of their reactionary daddy. Satie & Co., belittling Debussy and Ravel, offered their facetious *bonbons* as improved substitutes. Schoenberg and Stravinsky did away with Wagner and Brahms. Did they? The Battle of the 1910s should be history by 1954, and adherence to the principles of Schoenberg and Stravinsky "old-fashioned."

A composer who makes a conscious effort to develop his style is like a girl who goes to charm school to acquire a specific type of personality. Certain mannerisms can, of course, be learned, but actually one is no more possible than the other. All great composers have developed certain outstanding stylistic characteristics which can be imitated easily. But Brahms' thirds and sixths, Bruckner's brass chorales, Chopin's arabesques, tell as much about the deeper qualities of their creator's personal language as the fact that a fellow who usually wears a white carnation in his lapel describes his personality.

Composers who "work on" their styles, direct them, change them, or are advised by their teachers to do so, will inevitably inhibit their own natural development in such a way that formulation of a truly personal language becomes extremely difficult. Under such a handicap, composing becomes an ordeal rather than a source of enjoyment. Music that is not conceived with enjoyment will leave the listener emotionally unsatisfied.

The primary concern of such a composer is that his music be proclaimed "new." Indeed, in the earlier part of the century the Schoenberg group most vociferously distinguished between New Music (theirs) and contemporary music (the other fellows'). There are chiefly two reasons for this: the mistaken belief that all great composers were also great innovators, and the desire to escape comparison with other (better) composers. The first reason is clearly a fallacy. Bach, Mozart, and Brahms were, technically, eclectics; Stamitz, Field, and Moussorksgy were innovators. With due respect to the great talents of the latter, who could draw comparisons in their favor?

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(DAVIS, *continued from page* 6)

of ideas in music is not as rapidly effected as it is in speech. It is also true that the same plot may serve effectively as a play, but badly as an opera.

Should the novice decide to write his own text around an established author's story outline, he is immediately in trouble. Prolonged business arrangements must be settled before he is granted permission for public performance rights. In the event that a small remuneration is earned through production of his completed work, a substantial cut must be handed over to his "collaborator's" agents.

A word of advice at this point. It is advisable to keep close check on publicity given the first presentation. Directors are extremely jealous of first-performance rights these days. Nothing pleases them more than the opportunity to insert on their programs the words "World Premiere." Some workshops will not touch an unknown's work if it has already been produced. Opera composers are becoming so numerous that many schools can afford to be selective, accepting only those works for repeat performance which have received national recognition. Therefore, the bushman-league composer should see to it that every available resource of publicity is tapped for the premiere. A careful use of publicity can facilitate and multiply productions with less demanding groups, and earn for the composer the public attention he needs to establish himself.

What are the chances of a young opera composer's work being published? From my experience, I would judge any such possibility to be remote. A publisher once informed me that it would cost $3,000 to publish a one-act opera I had written. If I could manage a Broadway production of the score, he said he would be willing to take the earnings he made serving as agent and invest them in publishing the score. I have yet to manage that Broadway production. If your opera shows merit, many publishers will, however, consent to act as your rental agent. This means that they will endeavor to secure performances of it for a fee and will see that the score and parts are mailed out to producers. Generally, they will not risk money in publishing an unproven work.

In addition to the opera workshop, there are a few other media of performance. Student composers' symposiums are frequently held in various parts of the country. I am thinking particularly of a Midwestern symposium I had the pleasure of attending last year at the College of Music in Cincinnati, where three excellent one-act works by comparative unknowns were presented. Many summer music schools exist today, and their directors are generally cooperative in perusing new scores. It is also somewhat encouraging to note that many off-Broadway groups are turning to new operas in place of their usual programs.

The picture is far from being all sweetness and light. For the time being, the young opera composer must content himself with student and semiprofessional performances of his works while he keeps a watchful eye out for more rewarding opportunities.

(KORN, *continued from page* 7)

The second point shows up most clearly in the personality of Schoenberg himself. *Pelleas and Melisande*, the "Gurrelieder," the first two quartets, the early songs, in spite of all the fairy tales circulated about them, are not considerably more advanced than many works of other successful turn-of-the-century composers. None of these works are, harmonically, beyond the understanding of today's average listener. Why, then, are they not played more often? Is it not a likely explanation that they are simply not very good, and that their composer was unable to compete with his more gifted contemporaries? Let us speculate for a moment: if Schoenberg had been a composer of the talent of a Mahler, Strauss, or Debussy, experiencing the satisfaction of writing great music that found growing acceptance, would he have completely broken with that tradition? It seems unlikely that he would have, and we find ourselves plagued by the suspicion that he formulated the 12-tone technique pretty much for the same reason that a youngster who is unpopular with his playmates invents a secret language.

Seldom, if ever, do we find composers who are successful in more traditional channels turning to completely "new" styles. With the exception of very young composers, with whom experimentation is a natural phase of their development, it is almost axiomatic that the mature experimentalist had not been too successful while going "straight." In the past his efforts probably sounded like any of thousands of pieces turned out by the average composition student. Now that he is the only composer writing for strings plucked with can-openers, for sound-tracks played in echo chambers, for 433 radios operated by 12 prepared pianists, everybody can announce with certainty: "This piece is by WYZ."

This contrived type of sensationalism, designed to make musical headlines rather than to find new ways of creative expression, is not even distantly related to the contributions of those composers who were genuine innovators. But even in the case of such composers, the new and daring element is usually overstressed at the expense of music *per se*. The awareness of the historic importance of a composition, no matter how interesting this may be from another point of view, should in no way influence the judgment of its musical merit. A composition is not good merely because it is "modern"; neither is it good because it is "old-fashioned." By the same token, it is also not bad for either of these reasons.

Since the turn of the century it has become customary to attach the label "significant" to composers who have advanced new causes or techniques and to shrug off those who have not done so, sometimes in direct contradiction to the appeal and validity of their work. Try a little parlor game: ask any number of musically informed persons who they consider the greater composer, Schoenberg or Kodaly; the answer will probably be Schoenberg. Now ask them whose music they consider to have more beauty, strength, character, appeal—in short, whose music they *like* better—and the answer will almost certainly be reversed. Something is clearly wrong. One would assume that a great composer is simply one who writes great music. On hearing a new piece, one should ask, "How *good* is it?"—not "How *new* is it?"

The plain fact is that a composer's personality is either strong enough to develop an individual style, or it is not. In either case he can do absolutely nothing about it—nothing, at any rate, that would not sooner or later be recognized for what it is, an artificial maneuver. Many distinguished composers were not able to develop genuine styles of their own. For one Mozart and one Haydn there are a hundred composers whose music contributed enormously to the culture of its own time, and in many cases beyond that, even though it lacked the stamp of pronounced individuality.

"A LARK ON THE WING"

Dorothy Warenskjold—"a singer the Golden Age of Song would have been proud to call its own."

SIX years ago, a young girl walked on the stage of the great San Francisco Opera house for her first operatic performance in a role whose score she had never seen until just a few weeks before. The role she sang that night was Nanetta in Verdi's *Falstaff*, and among the admirers she won then was the esteemed critic of the San Francisco *Chronicle*, Alfred Frankenstein, who wrote: "It is too early to declare that 'whatever role is put in her mouth, from her it sounds good,' but it is by no means inconceivable that this may turn out to be true."

The next time Dorothy Warenskjold appeared on the stage at San Francisco (about a week later as Micaela in *Carmen*) was the "clincher." Frankenstein wrote, "Miss Warenskjold is destined for a brilliant career. Seldom has an audience given Micaela so marked an ovation."

Now six years later, having finished her sixth consecutive season with the San Francisco Opera Company, Dorothy Warenskjold has more than borne out the prediction of critic Frankenstein. Reviewing one of the operas in which she recently sang, he wrote that she "turned out to be the real musical star of the evening." That was for her "limpidly voiced" Cherubino in *The Marriage of Figaro*. During recent months, she has also been acclaimed by Frankenstein and other critics for her Marcelina in *Fidelio* ("a crystalline voice and an impeccable style in both lyric and florid passages"), and for her Liu in *Turandot*.

As the second major opera company in the United States, appearances with the San Francisco Opera might normally be hoped for as the culmination of artistic endeavors. In the case of Dorothy Warenskjold, however, the San Francisco Opera proved to be a stepping stone to wider operatic experiences. She can now list among the opera companies with which she has sung leading roles those of New Orleans, San Antonio, Pittsburgh, Cincinnati, and Seattle. And with each season of additional opera performances has come an expansion of her operatic repertoire, which today includes over a dozen roles. Among these are Marguerite in *Faust*, Mimi in *Bohème*, Zerlina in *Don Giovanni*, Micaela in *Carmen*, Cherubino in *Marriage of Figaro*, Liu in *Turandot*, Sophie in *Der Rosenkavalier*, and Pamina in *The Magic Flute*.

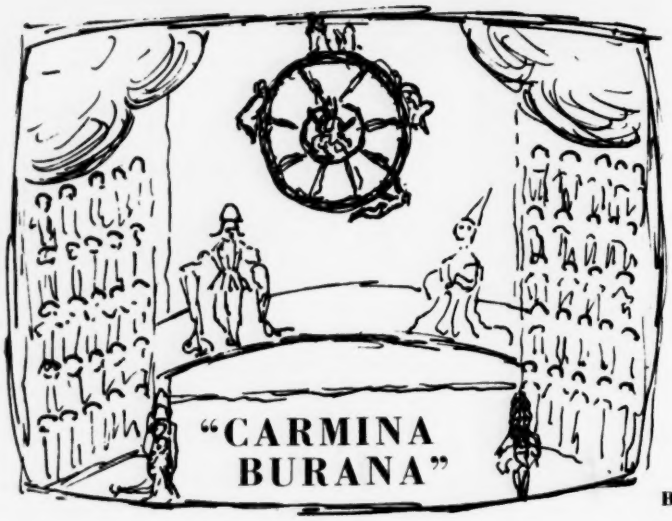
Born into comfortable circumstances, granddaughter of a celebrated inventor who was knighted by King Haakon of Norway, California-born Dorothy Warenskjold was free to choose the pattern of her life. But spurred on by energy that perhaps had been handed down from her Norse ancestors, she was a very active young lady with a multitude of interests. Her ambitions ranged from a desire to be a champion tennis player to a career in a law, and when quite young she even entertained the idea of a musical career as a pianist or a violinist. Her mother, a concert pianist, had begun Miss Warenskjold's music instruction at the age of three, and by the time she got to Mills College, just outside San Francisco, she had studied almost every musical instrument except the voice. That seemed to be about the only one left to try—so she did.

It soon became evident that Dorothy Warenskjold was meant to be a singer, and also that opera was to be her *forte*. In addition to her vocal abilities she has the beauty, charm, and poise that are necessary to a commanding stage personality. From her experience in college productoins, she found that she could act with an ability of which most singers would be proud to boast. To add to the package of requisites was the necessity to be a linguist. But this, too, presented no barrier, since before she had decided on a singing career she had majored in languages in college. (She has a knowledge of French, German, Italian, Russian, Spanish, Danish, Portuguese, and Norwegian.) Above all, she seemed to have a naturally gifted, compelling musicality, "a natural freshness of voice that recalls the distant chiming of bells, the cool trajectory of a lark on the wing," combined with "finely grained mucianship, personality, and temperament."

During the past six years, the charming young soprano, who, like more and more youthful vocalists of today, received all of her training in this country, has become a favorite of audiences in small towns and large. Each season she embarks on a sold-out tour of recitals, as soloist with our foremost symphonic orchestras, and on many leading television and radio programs ("The Voice of Firestone," "The Railroad Hour," and "The Standard Hour" are a few). Some of the greats under whose batons she has sung are Monteux, Mitropoulos, Darius Milhaud, Sevitzky, Leinsdorf, Bruno Walter, Thor Johnson, and Maurice Abravanel. She has received warm praise for her recordings (*Capitol Records*). And during the past summer she was first introduced to a European audience, having the distinction of being invited to represent the United States at the annual Fourth of July Festival in Rebild, Denmark, under the patronage of the King and Queen of Denmark.

But it is for her operatic portrayals in particular that the beautiful Dorothy Warenskjold is hailed as "a singer the Golden Age of Song would have been proud to call its own."

Carl Orff's genius marks a major turning point in music



"CARMINA BURANA"

By LEOPOLD STOKOWSKI

THE panorama of contemporary world music reveals no more arresting phenomenon that Carl Orff, connoisseur of late Classic and Medieval poetry and composer of "Carmina Burana." A daring modernist as well as a master of the rich resources of the past, Orff has incorporated in his work a synthesis of rare qualities: beauty of melodic line which is never harsh or discordant, remarkable rhythmic variation, lusty vitality, immense range of mood, humor, frenzy, folk-like simplicity, passion, satire, mystery, spontaneous eloquence, tranquility.

The emergence of Orff's genius is to a considerable degree the product of a profound psychological shock following the Second World War which has influenced an entire generation of gifted young composers who refuse to hold European musical traditions of technique, expression, and orchestration inviolable. Fresh points of departure are giving musical expression to the spirit of our time with radical techniques of harmony, rhythm, melody, and orchestration. The contemporary revolution in human relationships finds its echo in the universal language of music with new and distinctive contributions from diverse musical cultures.

In the future history of music I believe the music of Carl Orff will mark a major turning point. Born in München in 1895, he received his formal education there, and enriched it by assiduous self-study, composing, and conducting, at first in opera and later in ballet, cooperating with Dorothee Guenther in the dance school in München. In 1936 he composed music for the Olimpiade in Berlin, and still later "Carmina Burana," which established him immediately in the front rank of contemporary composers. Other major compositions followed. In 1952 his music to Shakespeare's *Midsummer Night's Dream* was performed in Darmstadt. More recently, he has completed a scenic tryptich, which includes "Carmina Burana," "Catulli Carmina," and his latest work, "The Triumph of Afrodite" (to the Greek text of Sappho and the Latin of Catullus).

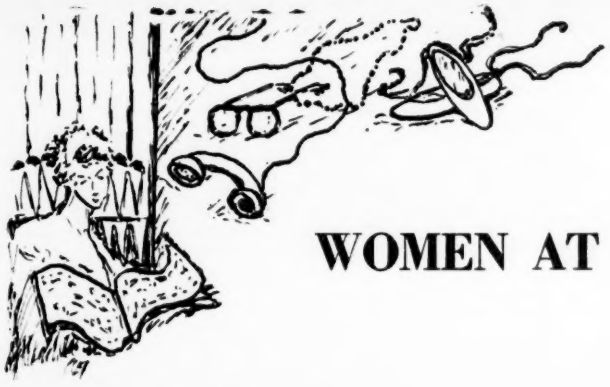
The music as well as the poems are highly individual in their avoidance of clichés and in their irresistible spontaneity of personal feeling. Many of the poems burn with protest, and in their reference to Greek mythology suggest that the Renaissance was already dawning in Bavaria in the 13th Century.

But it was not until 1803 that Christoph Freiherr von Aretin discovered in the library of the Ancient Bavarian Benediktbeuren Monastery a collection of 13th-Century songs and poems composed by university students, scholars, vagabond poets, wandering minstrels, clerics, monks who had freed themselves from the monastic discipline, and gifted bohemian poets—all of them rebels against dull, academic formalism, whose names are long since forgotten. In 1847 the poet Johann Andreas Schmeller published a complete collection of these poems and songs, from which Orff assembled 24 in an order which exhibits the most extreme contrasts of style, form, and content, and called them "Cantiones Profanae" (secular songs). Scored for three choruses, two groups of soloists, and orchestra the music is extremely individual, sometimes almost reckless, yet impressive for its vast simplicity and directness.

The poems, in Medieval Latin, German, and French, have the same fresh, impulsive, broad range as the music. The Prologue bemoans the ever-changing fate of man, as the ruthless wheel of Fortuna, the Goddess of Destiny, inevitably revolves. The first part sings of the delights of spring. In the second part, which celebrates the pleasures of the tavern, the gaming table, and revelry, there is a curious song of the roasted swanlet, sung falsetto by the tenor, that is both fantastic and ironic. Part three is a series of love poems in worship of Blanchefleur, Helena, and Venue Generosa. The Epilogue returns to the plaintive bemoaning of the ruthless wheel of Fortune.

"Carmina Burana" is conceived for three kinds of presentation: a concert version in which the ideas and emotions of the poems are strictly subordinated to the music; an elaborated concert version in which the music and poems are given equal prominence and to which is added primitive dances suitable to the archaic vigor of the work yet drawing upon the sensitive resources of the modern orchestra; and a stage version allowing for dances in the central foreground, plastic miming in the higher background, chorus and soloists to the left and right (like a picture frame), and the orchestra in the lower foreground. I am at present planning the second of these types of performance, and as soon as I can find a suitable stage, orchestra pit, and lighting facilities, the more elaborate stage version. In the rough sketch above, I have attempted to suggest the stage picture I have in mind for the latter version, with a bridge in the background for mimes in Medieval costume.

I believe that Orff's genius—combining as it does so magnificently all the resources of traditional occidental music with vigorous new conceptions of lyricism, romantic intensity, gigantic architectonics, rhythmic audacity, an extraordinarily personal blending of pagan and modern feeling, and the mature simplicity achieved only by a master—will be recognized by future generations as a major departure in the development of the art of music.



WOMEN AT WORK

By MARY CRAIG

"Eccola Qua"

IT'S hardly fair to sling a foreign idiom at the clever girl who has proved the singing case of English, colloquial and/or cultural. But I owe **Virginia Card** a little something for the surprise-shock I received when I walked in, rather glumly, to take an interview, and found a scintillating primadonna, svelt and lovely, who kept me intrigued for a couple of hours with her colorful ideas for American Opera Comique and her shrewd values of varied styles of performance. When a singing star turns to devising whipped-up versions of worn scores (for her own use, for the delectation of other singers, and for the complete enjoyment of audiences), when said translated adaptations pass with the hyper-hyper press, and make money (box-office $56,000 for the 110°-in-the-shade St. Louis *Carmen*), Sugars, that isn't news—that's a *boulversement*.

"Nobody from the age of five on up should miss it," advised the press in an erudite review of a *Barber of Seville* performance at the Virginia Barter Theatre, where "Ginny" Card tried out the production before tackling New York. I believe this Rossini opera was the second staging she essayed. *Carmen* was her first. "It was risky," she confessed, "it could so easily be absurd although it's real music-theatre. *The Barber* takes a knack for vernacular and, I hope, a sense of humor. The Puccini scores translate easily: the *Butterfly* is simple and I love the work on *Bohème* and *Tosca*." (For these and other possibilities, keep your eyes on the Boosey & Hawkes list of publications—the firm is a Virginia Card enthusiast.)

One of the newspapers stated that Ginny had given long-hair opera a crew-cut. "Maybe," she admitted. "I've tried to make a free adaptation within the scope and style of the original. Of course I could be prosecuted by the purists for streamlining, I guess. I write the text, keeping the idea, cutting as little as possible—but I ask you, what can be done with eight pages of repetitive duet music to the word *'Addio'?*"

Finding that the stuffiest audiences applauded the translated operas, Virginia tackled New York with resultant rave notices—for the "welcome," "timely" performance, the "jaunty" lyrics (says *Variety*), and her own delightful singing.

She has had her tough problems. "But I had faith that with right thinking I would find the answers. And here they are—a truly American lyric-theatre project on the rise; opportunities for young, good talent to get started. Nowadays singers develop vocal hazards because, to make a living, they must commercialize and sing everything from Bebop to Bach. So many of fine character, as well as talent, deserve a real chance. For our screened, top talents the Government could help—but will it? So I picked up a share of the responsibility in my own way."

Possibly years of athletic discipline, in addition to music, ballet, and such, have served Ginny better than she realizes. (She trained for the Olympic Swimming Team, but renounced championship for song.) On tour with her company she has faced demands beyond the call of duty on stage and off. She has been hauled up by a frantic phone call at 3 a.m. to bail a straying member of the ensemble out of a rural hoosegow (he slugged a critic maybe) and, justice appeased, has tripped smilingly on stage for the matinee show, the perfect "lass with the delicate air."

"Don't call the opéra-comique scheme an inspiration," she said. "It was a hunch. I felt the public, the performers, the press were ready for a new style in lyric-drama and we hope this is it.

"We'll play the Barter Theatre, the Colleges, the Straw Hat Circuit; but oh, how I'd like a little 'resident theatre' just off Broadway!" Any offers?

Lady From Slavenchibria

IF you cross the George Washington Bridge and get safely past the myriads of little shed-like houses and the homespun traffic problems, you will reach a placid part of New Jersey where the meadows carpet gently rolling hills and the old houses encircled with great trees and unpretentious gardens ease the traveler's eye. And you will come to a gate where entrance may be barred by an anachronistic "cowgirl" (the daughter of the house, all of 7 years old) brandishing quirt and reasonable facsimiles of six-shooters. With proper persuasion, entrance will be granted and a slender woman with startlingly clear blue-grey eyes, who has been weeding the rows of fall asters and tying up clumps of chrysanthemums, will come to meet the intruder with the friendliest of greetings, her slim fingers stained with the good earth and her pockets bulging with harvested seed-pods.

This is **Mia Slavenska,** prima ballerina of the Metropolitan Opera and star of the great stages of two continents. The brilliant artiste, whose superlative dancing technique and flair for interpretative mime is recognized and applauded wherever she dances, has found herself *en rapport* with country life as it is lived in suburban New Jersey.

The kitchen is the heart of the ancient house that she has restored into a warm home. Wide and raftered, it combines efficiency and game-room modernism with the centuries-old feel of a family dwelling place. And it is here that Slavenska loves to recapitulate past triumphs, although she's a little young for that, and to plan and design future achievements.

"I commenced dancing lessons when I was four years old," she told us. "But my stage debut was a year earli-

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er and not *sur les pointes*. I was 'Trouble' in a *Madame Butterfly* performance; my mother would never commit herself as to whether or not I lived the role! Actually I was 5 when I really began in opera ballet, at 12 I was a soloist, and at 17 ballerina. This was in my own country, Yugoslavia, of course."

Career dancing carried Slavenska through Europe, with her own company, in film engagements for a Pathé prize-award picture; to London for guest appearances with Festival Ballet; to America with Ballet Russe, Ballet Variante and a five-year tour for Columbia Concerts. Along the way she danced in opera (with Milanof as Turandot in Zagreb), in Ballet Theatre at the Lewisohn Stadium, and with Theatre Ballet ("don't get the names mixed" she cautioned). She danced the role of Blanche in the production of *Streetcar Named Desire*, was starred in operettas such as *Mademoiselle Fifi*, choreographed Cesar Franck's "Variations" and Chopin's music. Audiences from the Marmsky Theatre of Paris to the lagooned stage of Jones Beach have hailed Slavenska.

"For the dance I was trained in the Russian School, and did I dish it out!" she reminisced, "Then I realized that I had to change all my thinking to permit emotional flexibility, and I am still learning."

"My Metropolitan debut? Oh, it will probably be in *Aida*—dancing I mean. I have studied voice and have a three-octave vocal range, but to date no one has invited me to sing."

Minnesota Was Never Like This

ONCE upon a time (really about three years ago) a young graduate of the University of Minnesota wrapped up her various degrees and "majors" in music and allied arts, and took on an assignment to do publicity for a convention in Minneapolis for the American Guild of Organists, of which she was a blossoming member as recitalist and choir-director. It didn't appear to promise much excitement. Which goes to show that you never can tell, because the well-handled chores and her own playing ability brought **Roberta Bailey's** name impressively to the attention of visiting celebrities.

I believe it was Virgil Fox who put the majority opinion into words (actually the minority was plugging to hold Roberta, and her genius for getting things done, in Minnesota). Mr. Fox, concert-organist star of the convention, pointed out the wider scope for publicity-cum-management and the larger audience for her virtuoso organ recitals in the East. He was probably very much surprised when Miss Bailey firmly turned down the idea of emigrating with a cool "Oh no, I don't want to go to New York." Evidently there are some amongst us who do not believe the sun always rises in the East or who cherish the hunch that career gold may still be in them thar Western hills.

It took, as Miss Bailey puts it, "a long, dull summer of nothing doing to change my mind." After months of "thinking through" she exercised her feminine prerogative, packed her bag and started for New York. She got as far as Philadelphia, where the pull of the huge pipe-organ at Wanamakers brought a halt. She felt she just had to stop long enough to try it out—which she did. And took a later train en route.

She is still "stopping off to play," although her responsibilities have outrun her plans for her own work in New York. Starting as Assistant Organist at the great Riverside Cathedral, she soon found herself a consultant for young artists anxious for an efficient Personal Relations Manager. At first the spate of aspirants threatened to swamp her completely. Roberta Bailey relinquished her own concert commitments without a pang—she says—although she continues to keep in practice trim by "subbing" for Virgil Fox at the Cathedral organ when he is off on the concert tours she books for this first-rank artist.

Once again "thinking through," she decided (and this time, she states, she will be impervious to suggested change) the Roberta Bailey Management will now and henceforth remain small in roster and specialized. "I want to develop an individual program of promotion for each artist," she said. "I feel the great lack in most management is the time necessary to discuss and consider particularized problems and progress."

Of course she has fun as well as hard work. Roberta Bailey understands the meaning of career building and its serious side; but she's young and far prettier than the current run of managers—just name any two out of three—and she honestly enjoys traveling (with the unpredictable stop-offs to try out celebrated cathedral organs); she enjoys pitting her clever wits against the demands and projects of concert customers; and her career is not merely vicarious.

On her list of artists are Virgil Fox; Beatrice Krebs, contralto; Robert Price and Richard Weagly, tenors (the latter is also a choir director at Riverside Cathedral); and Donald McDonald, organist. When we protested "What! No sopranos," Miss Bailey gave us a sort of noncommittal smile which didn't indicate either "perhaps" or "never," and left us guessing—and definitely intrigued to know what she will do next. Which is probably just what she intended—to keep her current public interested and alert for news releases.

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

Extravaganza—The "Met" Opens Its 70th Season

The first cash customer took up his standee post Friday afternoon and waited in line almost 80 hours for the door to open. I trust he found it worth his long while. Well, they had almost everything for opening night—police lines holding back the itinerant sightseers; TV to right of us, TV to left of us, TV in front of us volleyed and thundered; up in Sherry's, fabulous gowns and jewels against the red décor dazzled the eyes; commentators with peculiarly arty articulation, wild-eyed photographers, operators of weird machine-age gadgets crowded the three entrances and the corridors; working-press (agents and publicists) battled their way back-stage; "Eddie" Johnson MC-ed a sort of Major Bowes Celebrity Show in the Opera Club; designers of *haut coutour* sent their pruned and painted mannikins on parade. The only thing overlooked was the leasing of concessions on the 7th Avenue side—shooting galleries, roulette, and reasonable facsimiles of puppet opera in artistically designed booths against the west wall of the Met.

There was also a performance—a gala of excerpts from four operas—a musical goulash spiced, presumably, for the tastes of TV addicts across the country. Undoubtedly entertaining and highly profitable for all concerned, but a shock for the first night of the season at an allegedly great lyric-drama theatre. This was Hollywood extravaganza, this was for the garment trades (long may they prosper!)—But was it art?

Most certainly it was unrepresentative of the cultural ideas of this country. Entrepeneurs frequently scoff at American thrift and ability to turn a dollar—bypassing the accompanying generosity and innate good taste of a well-informed, well-schooled population. Some of our own people are also apt to believe that anything goes so long as it is loudly and repetitively publicized.

Both discount the inheritance of centuries of tradition (after all, our progenitors were in the main European) and the undeniable fact that every major figure in the seven arts has been presented here personally or in achievemnt over a 200-year period. There is no lack of knowledge or preference for artistry among our people—there *is* an unfortunate tendency to accept, with a slight shrug, the blatant and superficial, plus a complete failure to meet the protagonists of the inferior with the only language they can understand—a scream of protest. Now that I've put on record that as an opening operatic night it was a mixed broth, I might as well break down and admit that I had fun.

We happened to go through the 39th St. entrance just behind Margaret Truman, looking radiantly happy as ever, and Mrs. Leonard Warren, and were held embarrassingly while bulbs popped in all directions. Then we had actually to fight our way through a maelstrom of struggling patrons to the even-numbered seats on the other side of the house. It was an occasion of brilliance. The long, slightly-trained gowns of heavy, slick silks, lighted by an occasional gold tissue or luminous lamé, the heavily set jewels, were in strange old-world contrast to the push and pull of the wearers.

To get to the core—or was it?—of the evening, the gold curtains parted promptly on the hour, and out stepped Leonard Warren singing with great voice and suave style the Prologue from *Pagliacci*, an appropriate opener, the only disappointment was the baritone's garb of full evening regalia (save for the TV blue of shirt and tie). During the brief intermission the house (audience portion) practically emptied in two minutes flat. A record. "Run, do not walk, to the nearest exit" was the order. For the few who stayed put for the *Bohème*, a good deal of the Montmartre jocularity was lost because of the returning throng climbing over and under the seats. I was particularly irked by two exceptionally tall blondes and a bearded gentleman (an alleged "Rajah" with a soaring turban arrangement which he refused to remove). They hopped up and down like excited fleas and blocked my view throughout the entire evening. I was able to hear Tucker (in magnificent voice) in the Rudolfo narrative, and to calm down under the delicate purity of de los Angeles' singing in the Mimi air.

The *Barber of Seville* excerpt was choppy. Roberta Peters, as Rosina, was prettily pert and sang with accurate precision, accompanied not alone by the orchestra but by the bustle and rustle of a wandering audience. That the little star won an ovation of applause was due to her personal flair for performance. Cesare Valletti, the Count; Fernando Corena, Dr. Bartolo; Robert Merrill, Figaro; Jerome Hines, Don Basilio; with Jean Madeira, Alessio De Paolis, and Rudolf Mayredir, sang excellently and labored valiantly in a mutilated ver-

"Met's" opening night excerpt from The Barber of Seville. *From left: Cesare Valletti, Count Almaviva; Robert Merrill, Figaro; Fernando Corena, Dr. Bartolo; Jerome Hines, Don Basilio; Roberta Peters, Rosina; and Jean Madeira, Berta. The action takes place during Act II, when Almaviva in an attempt to contact the guardian-guarded Rosina, poses as a soldier, somewhat the worse for drink, who has been quartered on Dr. Bartolo's establishment.*

sion which never became very amusing. Alberto Erede conducted this first part of the evening.

Dear Verdi and the *Aida* trumpeters never let us down—no matter how circumscribed the resources or the production. This time all we heard and saw was of the best grade. Commencing with Mario Del Monaco's vibrant apotheosis to his beloved, and the resultant audience enthusiasm, the three scenes moved with speed and some superb singing. Blanche Thebom, in splendid voice, was the Amneris; she featured a new and startling hairdo and seemed to be enjoying her part of the show—smiling toothily at the cameras.

Milanov sang angelically; the exquisite timbre and fluent phrasing showed her lustrous voice at its loveliest. The diva was especially flexible and graceful in action; for this reporter she was outstanding. Leonard Warren, the fine Amonasro; Jerome Hines, Ramfis; Luben Vichey (wasn't he formerly Vichegonov?), and Paul Franke completed the cast. There was magnificent ease and controlled balance in the dancing of Mia Slavenska, although we did not particularly like the casting of this skilled artist with the "gorillas" of a specialized stunt dance. Fausto Cleva conducted at a pretty good clip, and audience reception was vociferous and approving.

On the unavoidable mercenary side (they lost some revenue making room for TV apparatus, et cetera), we were told that the $62,438 box-office "take" would be increased by a share of the receipts from 32 theatres across the country into which the performance was piped on closed television circuits.

Reports from the midwest and the local spots stated that reception was good, focus and detail available; and that lack of color made the crowd pictures monotonous. A summing up reveals a mixed impression of a plethora of star singers, alluring to the ear in a "gala" of questionable values.

M. C.

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Oct. 21, E—This was Casadesus' evening at the Philharmonic. The outstanding French virtuoso celebrated the 20th anniversary of his first appearance as soloist with the N. Y. Philharmonic with the presentation of two concerti, the Mozart "Coronation" and the Beethoven "Emperor." The artist's sensitivity and awareness of the Classic style was always in evidence in the Mozart performance. Mr. Casadesus' approach was not the dainty drawing-room style but rather one of great seriousness and consummate artistry. This reviewer's only objection was to the opening of the Larghetto movement. This is a section of subdued dialogue between orchestra and piano. The orchestra's answers to the piano's placid statement seemed overpowering. Beethoven's "Emperor" concerto received a handsome and masterful reading in the hands of Robert Casadesus and conductor Mitropoulos. As for the opening work, Beethoven's "Leonora" Overture No. 2, the Philharmonic Symphony and its conductor were at their very best.

G. W.

Mr. Casadesus played Mozart with fineness of phrase and the singing tone demanded as the sine qua non *of the performance of his music. But the climax of the concert was the playing of the towering concerto of Beethoven. . . .*

O. D., N. Y. TIMES

In both concertos, Mr. Casadesus' playing had characteristics which have been associated with it during his two decades before American audiences, including complete technical mastery and neatness, clarity, a finely graduated dynamic range and discerning interpretative insight.

F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Oct. 24, A—Dedicated to the United Nations on United Nations Day (many members of the various delegations attended the concert), the program under Dimitri Mitropoulos opened with Mozart's Overture to "The Magic Flute," and it was played with monumentality, warmth, and grandeur. Soloist of the concert was Grant Johannesen, who in the Schubert-Liszt's Fantasy in C Major (Op. 15, "Der Wanderer"), displayed one of the finest keyboard talents of his generation. With every hearing, Mr. Johannesen's mature art seems to grow in stature. Even a period piece, like Liszt's adaptation of Schubert's "Wanderer" Fantasy under his hands gains new life. Accompanied by the orchestra and Mr. Mitropoulos with great sensitivity, the artist had a deserved great success. Beethoven's "Eroica" closed the program. Mr. Mitropoulos played the work with dramatic feeling, always aware of the humanity of its message. The funeral march was admirably projected and deeply moving, the Scherzo and the corner movements abounded with admirable details. The audience bestowed an ovation upon conductor and orchestra.

H. W. L.

(Johannesen) *He had plenty of power and brilliance where demanded. In softer passages his tone was suave and subtly molded. He commanded a wide dynamic range, and a varied tonal palette. . . .* ("Eroica") *There were far too many remarkable details . . . to mention here. But all of it exhibited a rare combination of sanity and artistic wizardry.*

N. S., N. Y. TIMES

Mr. Johannesen did his best; he gave a carefully studied reading of a brilliant-sounding one. And when a mature and first-rate pianist studies, the results are not a bit academic even when there are transcriptions to contend with.

T. M. S., N. Y. HERALD-TRIBUNE

GRANT JOHANNESEN—". . . *mature art*" (*Review, page* 14)

The Symphony of the Air, Oct. 27, E—The new Symphony of the Air, formerly the NBC Symphony Orchestra, disinherited several months ago by the National Broadcasting Company, thrilled a large audience with a popular-type program. Out of respect for Maestro Toscanini, the concert was performed conductorless. Amazingly enough, the ensemble playing was considerably better than many major orchestras playing under their regular conductors. This can partially be attributed to the exacting discipline of rehearsals and to the fact that the program was completely given over to music often performed under their beloved conductor. It was an evening of "old warhorses": The Dvorak Symphony No. 5 ("From the New World"), Prokofieff's "Classical" Symphony, the Suite from Tchaikovsky's "Nutcracker," the Prelude to Wagner's "Die Meistersinger," and Berlioz' Overture to "The Roman Carnival." Toscanini's versions of these works, with the exception of the Berlioz, have been indelibly recorded. This reviewer does not wish to say that more precise attacks and certainly a greater freedom of phrasing would not have been achieved through the medium of a baton. As a matter of fact, the brass attacks were noticeably ragged, especially in soft passages. But this ensemble contains some of our country's finest orchestral talent and we wholeheartedly wish them success in their current venture. G. W.

Many of our most famous American orchestras . . . have failed to give such an exciting and impressive performance. . . . It is not to be believed that it will be permitted to disappear.
O. D., N. Y. TIMES

Their playing—conductor or no—was nothing short of phenomenal . . . it was undoubtedly black magic that accounted for the extraordinary sonority balance maintained by the various choirs throughout the evening. The dynamics, too . . . were calibrated with slide-rule exactness; and the group's ability to make retards and accelerations in unison was supernatural and nothing else. . . . One can only hope that the support necessary for the orchestra to continue its existence will be found.
J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Oct. 28, E—The towering work of the evening's program, to which Mr. Mitropoulos and his ensemble gave a most brilliant and convincing reading, was Vaughan Williams Symphony No. 4 in F Minor. The mastery of Vaughan Williams, his uncompromising musicianship, architectonic skill, and disciplined imagination are evident in this score, which is harmonically perhaps most advanced. But the crushing dissonances which repeatedly occur on its pages seem to have mellowed with the years—or have our ears got accustomed to more spicy fare?—and the widely swung melodic lines sing of the English landscape, almost reek of the sea air. This symphony is an overpowering composition, full of the drama of our time; its discord, complexity and problems resound from its inspired pages. The symphony and the masterly performance were received with an ovation

The concert opened with the rightly forgotten Overture to "Julius Caesar" by Robert Schumann, another proof that oblivion is often deserved. Raya Garbousova, the excellent cellist, was soloist in two rather ungrateful works. She first played Pieces en Concert by Couperin (arranged for solo cello and strings by Paul Bazelaire). With her warm tone and fine technique and musicianship she gave a tender reading to those delicate pieces, which are expanded chamber music rather than brilliant concerto material. The world premiere of Vittorio Rieti's Concerto for Violoncello and Orchestra No. 2 followed. Dedicated to Miss Garbousova, the concerto uses the solo instrument as part of the orchestral ensemble, giving it real possibilities to show off only in two cadenzas which join the three movements, but have otherwise no structural justification. In the gay first movement is a theme which sounds like a Parisian street song, while the second is an elegy with a second theme of strong Oriental flavor. The Finale is a Valse with brilliant passage work for the solo instrument. Composer, soloist, and conductor acknowledged from the stage the friendly applause. Strauss' "Dance of the Seven Veils" from "Salome" closed the evening brilliantly. H. W. L.

. . . profoundly perceptive and moving interpretation by Mr. Mitropoulos and his players of Vaughan Williams' Fourth Symphony. A first-class 'cellist, a finished and highly communicative virtuoso of her instrument, is Raya Garbousova, soloist at this concert. But her talents were expanded upon second-rate music.
O. D., N. Y. TIMES

(Rieti concerto) *. . . shows the tendency of modern composers toward integration of solo instrument with the orchestra rather than the domination of the former over the latter. I regret to say, though, that what was integrated did not amount to much. . . . Mr. Mitropoulos gave the symphony a finely wrought performance. . . . Miss Garbousova . . . played elegantly. . . .*
P. H. L., N. Y. HERALD-TRIBUNE

Erna Sack, soprano, Oct. 31, E—Erna Sack, hitherto known to New Yorkers only through recordings, came, saw, and conquered. A sold-out house—even the stage was filled with auditors—greeted her with prolonged applause when she started a bill which included difficult coloratura arias and songs. There is no doubt that Mme. Sack knows her trade from A to Z. She has an admirable command of the voice, and uses her exceptionally high range to the full. She does not restrict herself to brilliant coloratura; a group of Schubert songs showed her at home in another domain. On urgent request she had to repeat "Wohin?" But, her admirers really went wild when she hit those notes above high C.

Mme. Sack certainly does not represent the greatest refinement in music, but admirable is her command of her trade, her vocal technique, her true pitch—occasional slips should not be counted. Her voice may sound a bit cool at times, but she has craftsmanship, command of vocal delivery, and the secret of preserving the voice through years of arduous work. A delighted audience demanded six encores before it allowed the artist to retire. Gilbert Hill was at the Steinway. H. W. L.

Her singing last evening was a delight in every way, musically as well as vocally. One does not often hear such singing nowadays. It is a securely placed tone with plenty of breath support . . . a fascinating song program by one of the great singing technicians of our time.
J. B., N. Y. TIMES

. . . utmost purity and fantastic control . . . the soprano's legato is flawless and her breathing apparently

non-existent . . . but as a whole, her performance didn't quite come out of the showcase into the warm, heady atmosphere of everyday music. T. M. S., N. Y. HERALD-TRIBUNE

Sari Biro, pianist, Nov. 2, E—Sari Biro, who has played here before, but not for many years, presented a program to a well-filled Carnegie Hall. She chose the Sonata (Fantasie) in G Major (Op. 78) of Schubert to open the evening. This was followed by Kabalevsky's Sonata (Op. 46, No. 3), five sonatas by D. Scarlatti, and finally the Beethoven Sonata in C Minor (Op. 111). This was an imposing array of works and Miss Biro demonstrated that she could handle them all well. Her technic is competent and assured, though at times her interpretations in some movements could be questioned. The Schubert was performed on a small scale (which didn't help this rather long-winded piece much), while the Beethoven was much more powerful. All in all, it was a rewarding evening for all the piano enthusiasts who attended. W. C. H.

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. . . certain good qualities were immediately apparent. Deep personal identification with the music was one. Others were a sense of its tragic undertones, the ability to make its melodies sing out, the gift of making the music ebb and flow with the pulse of life, and the technical fluency of the experienced concert performer. R. P., N. Y. TIMES

. . . technical powers were at a high level, gave an impression of expressive sympathy for the various types of music which were represented, and there was no sameness of interpretation between one work and another. R. P., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Nov. 4, E.—Prokofieff's technically demanding Piano Concerto No. 2 in G Minor served as a vehicle to introduce pianist Pietro Scarpini to New York. It was immediately apparent that Mr. Scarpini is endowed with an amazing technical facility. He played with an uncommon verve and with astounding percussive effects. But the Prokofieff concerto itself is not a good work. It is obviously a student effort with many apparent derivations. Certainly it cannot be compared to the Third Piano Concerto or to later works from Prokofieff's pen. So far as this reviewer is concerned, this was not an adequate medium to display Mr. Scarpini's artistry. The Couperin-Milhaud "Sultane" which opened the program is also of dubious value. It is neither fish nor fowl, and certainly in Milhaud's hands it is no longer Couperin. Musically speaking, the *pièce-de-résistance* was a fresh and imaginative reading by Mr. Mitropoulos of the romantic Schumann Symphony No. 2. A Suite of Greek Dances by Nicholas Scalcotas closed the program. The program notes indicated that these dances were not the best from this late composer's pen. We are inclined to agree. G. W.

(Scarpini) *. . . a pianist of prodigious capacities, who played the little-known Second Piano Concerto of Prokofieff with whirlwind virtuosity and rhythmic drive.* O. D., N. Y. TIMES

(Scarpini) *He goes about his job fastidiously, prepossessingly, without heroics or excess hysteria . . . as though it were an acknowledged classic needing only a faithful and pulsating rendition to make its point.* J. S. H., N. Y. HERALD-TRIBUNE

Oscar Shumsky, violinist, Nov. 5, E—It is indeed a rare pleasure to encounter an artist who is musically as well as technically a master. One of these happy events was the appearance of Oscar Shumsky, after many years' absence from the N. Y. concert stage. For this artist, technical problems do not exist. The opening number of his program, Paganini's Sonata in A Major, despite its unbelievable difficulties, was tossed off with the greatest ease. The following Sonata in G Minor for violin solo by Bach showed the exquisite musicianship of the artist. With deepest understanding and great technical

facility, Mr. Shumsky gave a memorable reading. One of the most problematic works for violin, Bartok's Sonata for Violin and Piano No. 1, closed the first half of the program. Mr. Shumsky here conquered victoriously not only the technical demands of the work, but also impressed with his understanding interpretation of a work which easily falls to pieces if not held together by the imagination of an inspired interpreter. Mr. Shumsky, with Artur Balsam at the piano, gave an authoritative and persuasive reading. After intermission Mr. Shumsky played Mozart's Rondo in C Major (K. 373) and Sinding's Suite in A Minor. The latter written in the style of the Classics is a bonanza for any virtuoso. With Wieniawski's Polonaise Brillante (No. 2, Op. 21) Mr. Shumsky held his audience enthralled.

H. W. L.

. . . a violinist of superb equipment and also a master musician. The program was no common one, and anything but a list of compositions for a tyro. And in no one of its demands did Mr. Shumsky fail.

O. D., N. Y. TIMES

With a mature, deft and comprehensive technique, his playing was tonally pleasing; the volume was satisfying and judiciously shaded and the quality dominantly lyric, while taxing measures were performed without sacrifice of a musical timbre. His interpretations also told of musicianship and intelligence.

F. D. P., N. Y. HERALD-TRIBUNE

TOWN HALL

Jean Graham, pianist, Oct. 16, A—In her third Town Hall recital Jean Graham offered a program highlighted by the Hindemith Sonata No. 3. This clear-cut work of balance and strength was played with equally imaginative insight by the pianist, whose strong identification with Baroque and Classical music as related to Hindemith made a distinct impression. While the two Scarlatti sonatas were given a routine reading, the Bach Toccata in D emerged with singular beauty of tone and clarity of line. Miss Graham is an experienced pianist with a solid technique that serves her fine musicality well. However the same detachment that enhances her classic style is spiritually unaligned to romantic music. Her Chopin and Liszt, therefore, did not seem to ring true.

Continuing with a brilliant performance of Menotti's Toccata, the artist then presented two preludes of Rachmaninoff, the latter (B-flat, Op. 23, No. 2) indicating that she is more at home with pieces on a fine fingerwork level rather than numbers of wider scope. Nevertheless, Miss Graham is a gifted pianist of rare intelligence whose recent appearance suggests a future of great promise.

M. D. L.

All of her work had a brisk, businesslike quality. It did not have much imagination. Seldom did the pianist get beneath the surface of the music at hand, and seldom did she apply much in the way of color or contrast. H. C. S., N. Y. TIMES

Miss Graham is an experienced artist who, with technical proficiency, also has musical taste. . . . What was sometimes lacking was a complete expression of the musical personality of the composers represented or of the individuality of the various works.

F. D. P., N. Y. HERALD-TRIBUNE

Joan Field, violinist, Oct. 17, E—After a five-year hiatus, Joan Field was heard again in a program which gave testimony to her exquisite musicianship and technical proficiency. Corelli-Spalding's "La Folia" opened the program in which Leo Mittman assisted at the piano. Brahms' Sonata No. 3 in D Minor was played with exquisite phrasing and a deep romantic feeling which never lost itself in sentimentality. Mozart's Concerto No. 5 in A Major closed the first program half. Miss Field played her own cadenzas, which showed considerable stylistic awareness. The careful and clean playing of the artist and her fine bowing made up for what was lost by the fact that the accompaniment had to be played on a piano. After intermission Charles Ives' Sonata No. 1 ("In Memoriam") was heard. This work attests to the genius of the composer. Its mixture of American folklore, romantic elements, and amazing harmonic innovations (often far beyond their time) were very well integrated in the convincing interpretation given to the work by Miss Field and Mr. Mittman. Chausson's "Poem," "Frolic" by Mana-Zucca, and Sarasate's Spanish Dance No. 8 completed the official bill, which was prolonged by encores. H. W. L.

It was an evening of fluent playing. Miss Field is not a "big" violinist, nor does she pretend to be, but within the framework in which she holds herself she is the mistress of some real artistry.

H. C. S., N. Y. TIMES

Her technical command of what she performed was accompanied by musical sensitivity and taste, and a tone of appealing quality was of notably consistent merit. The interpretation of the Mozart concerto was particularly distinguished for its lyricism,

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phrasing and expressive understanding; the cadenzas were her own.

F. D. P., N. Y. HERALD-TRIBUNE

Ozan Marsh, pianist, Oct. 18, E—In a program of piano music of Franz Liszt, Ozan Marsh opened with a stirring performance of the "Funerailles," which he movingly dedicated to the memory of William Kapell. But those who came for an evening of cadenzas were slightly disappointed, for the program was well chosen. Hearing "Au lac de Wallenstadt" and the Paganini Etude played with such abundance of color was revealing; the pianist virtually orchested them. It was in the "Après une lecture de Dante: Fantasia quasi Sonata" that one was stunned with the ferocious power of Mr. Marsh's left hand. He seemed to have a partiality to the lower register and would need steel fingers of agility to make his right hand comparable. The piece itself is quite pretentious, thunder-and-lightning brand, and was played with the grandest possible sweep. But Mr. Marsh never let this pace get out of hand technically: he was brilliant and "punctual as a star." In the B Minor Sonata the artist's colorful interpretation shuttled, as always, between the extremes of intimate meditation and volcanic subordination. The recital left no one in doubt that Mr. Marsh is a dynamic pianist with a thorough understanding of the Liszt style. M. D. L.

Mr. Marsh . . . is a considerable technician with a real comprehension of his chosen master. But he did not bring out all the poetry and grandeur in his selections because in his rather crabbed approach he was so intent on achieving certain striking effects that one felt a certain lack of spontaneity. . . . Yet he did not play bombastically, for there was intensity of feeling behind every note. And where the music was lighter, as it was in the brief "Au Lac de Wallenstadt," the playing was prevailingly crystalline.

R. P., N. Y. TIMES

Mr. Marsh . . . gave a performance which suggested that he has few if any peers among our younger mature artists in his field in his thorough understanding of this music in all its aspects. . . .

F. D. P., N. Y. HERALD-TRIBUNE

Katherine Bacon, pianist, Oct. 23, A—The noted English pianist, Katherine Bacon, gave a recital devoted to tested works of the piano literature: Mozart's Rondo in A Minor, Beethoven's Sonata in F Minor (Op. 57), Five Preludes (Bk. II) by Debussy, and Schumann's "Carnaval." Alan Rawsthorne's Four Bagatelles was the only contemporary representative. Miss Bacon imposed none of the usual interpretative prerogatives on her music; she gave a most faithful performance. One did not mind certain technical miscalculations in heavier passages of the "Appassionata," since the work was projected with unity and sincerity. After the charming and delicately played Bagatelles of Rawsthorne, Miss Bacon evoked the Muses and elicited some of the most piquant, subdued, and brilliant hues from the selected Debussy Preludes. The "Carnaval" concluded the program, which was notable for musicianly conceptions and thoroughly artistic taste. M. D. L.

One mentions the music first in connection with Miss Bacon's latest appearance because she herself places the music first and yesterday she gave her listeners the benefit of her long devotion to the works mentioned. She played them skillfully and thoughtfully, and not only with thorough knowledge but also with thorough confidence.

R. P., N. Y. TIMES

. . . complete lucidity, tonal lyricism and thorough interpretative understanding . . . her playing . . . was particularly noteworthy for its clarity of detail, musicality of tone and finesse of dynamic shading.

F. D. P., N. Y. HERALD-TRIBUNE

New York Concert Society, Oct. 24, A—Sharing the honors at the first concert of the N. Y. Concert Society were the Quartetto Italiano and the duo-pianists Dougherty and Ruzicka. A well-filled hall greeted the reappearance of the Quartetto Italiano with delight, and their playing again had the earmarks of perfection which made their initial visit such an outstanding musical event. The delicacy and the shading of their ensemble work is remarkable, the musicality of their interpretations and never-failing accuracy of pitch astounding. If anything, they should sometimes let themselves go more, as for example in Verdi's E Minor Quartet which, though beautifully played, lacked a certain earthiness inherent in this work. Haydn's Quartet in G Major (Op. 77, No. 1), on the other hand, was delicate, transparent in texture, and spirited. Dougherty and Ruzicka played Schubert's Sonata (Op. 30) and "Lebensstuerme" (Op. 144) with devotion if somewhat too objectively. The afternoon was a delightful musical experience much appreciated by the audience. H. W. L.

The pianists . . . played fluently and thoughtfully and achieved poetic effects of especial charm in the andante of the sonata. (Quartetto) . . . *refinement of tone, variety of color, unison of timbre and closeness of ensemble that have made them famous.*

R. P., N. Y. TIMES

The Quartetto Italiano can march right at the head of the queue of famous quartets. Each player is a finished artist and their sense of balance, of that subtle give and take that is the joy of chamber music, is something to hear. . . . The partnership of Dougherty and Ruzicka is a well drilled precision team. . . . But their playing is full of mannerism, albeit even the mannerisms are executed with clockwork accuracy.

P. H. L., N. Y. HERALD-TRIBUNE

Ronald Hodges, pianist, Oct. 24, E—It is an unusually difficult task to attempt to pass judgment on Ronald Hodges and his program. This young pianist clearly has a superabundance of talent and even artistry. Perhaps the best manner is first to list the selections he performed and then to comment upon them. The program included the Bach D Major Toccata, the Mozart A Minor Rondo, "Gaspard de la Nuit" by Ravel, the Brahms-Handel Variations, and finally Chopin's F Minor Ballade. This is an imposing list indeed. Mr. Hodges approached these pieces valiantly and with some remarkable results. The Mozart was beautiful and a bit tragic; the tone colors in the Ravel were unending. But with the Brahms Mr. Hodges got into trouble—as what pianist doesn't? This work is tremendously difficult, especially for one who has just played the Bach Toccata and the Ravel Suite. What all this amounts to is that the programming was unfortunate. Had it been different, our reactions would undoubtedly have changed accordingly. W. C. H.

At his best, he was capable of some flashy playing and an occasional sensitive turn of phrase. For the most part, however, his playing could have stood more musical character and more technical discipline.

H. C. S., N. Y. TIMES

. . . considerable evidence indicated that the pianist, given the luxury of time and study, might some day achieve a reputation of stature. But that time is not yet.

J. S. H., N. Y. HERALD-TRIBUNE

Little Orchestra, Oct. 25, E—The stately sounds of Giovanni Gabrieli's Sonata Piano e Forte for brass opened the first evening of this year's Little Orchestra series. Thomas Scherman conducted his excellent ensemble, again proving a master in program building. He followed this ornate piece of Renaissance music with Three Pieces from the Lyric Suite by Alban Berg. Though constructed on the 12-tone technique, the genius of the composer mellows the strict discipline of this system with an emotional, almost Romantic suite of impressive impact. The performance was a devoted effort to bring these inspired pages to life. Mahler's "Lieder eines Fahrenden Gesellen" (Songs of a Wayfarer) followed, with Elena Nikolaidi as the soloist. The performance was a memorable effort, which should be preserved on records. Miss Nikolaidi interpreted these deeply affecting songs with great insight, and lent her fine vocal talents to an exhaustive delineation of one of the great lyric *oeuvres* of our time. The resignation of the first number (the "Naturseligkeit"), of the second (the "Weltschmerz") of the third, and the resignation of the

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closing song were fully conceived and projected. After intermission followed the Dixtuor in D Major for winds (Op. 14) by Enesco. Though written with the pen of a great craftsman, these three pieces sound faded in their rather superficial appliance of folk and dance rhythms of the composer's Roumanian homeland. Four excerpts from Weber's "Euryanthe" (Act 1, Scene 2), with Phillis Curtin in the title role and Elena Nikolaidi as Eglantine, received an inspired and rousing rendition, closing the successful opening concert of this welcome series.

H. W. L.

Thomas Scherman . . . showed . . . that his zest for unhackneyed program-making has not diminished. Elena Nikolaidi . . . gave the Mahler song cycle a searching performance. Miss Curtin's voice may have been strained at the top, and Miss Nikolaidi's had more of a wobble than one remembered, but the essential style was there. Mr. Scherman led his orchestra and soloists with an awareness of the needs of such different composers as Mahler and Weber. But with Alban Berg's "Lyric Suite," he was not quite at home; his approach seemed too literal, save in the third section, where it was too dense. H. T., N. Y. TIMES

("Lyric Suite") *Mr. Scherman gave the work an excellent performance and the orchestra played with understanding and warmth.* ("Songs of a Wayfarer") *Miss Nikolaidi . . . gave a magnificent interpretation of the bitter-sweet songs. . . .* ("Euryanthe") *. . . here Miss Nikolaidi could freely unfold her fierce dramatic personality. Owing to the requirements of her part, Miss Curtin had to be satisfied with a lesser role, but she sang with musicianly restraint and her high notes were as beautifully placed as her parlando was velvety.*

P. H. L., N. Y. HERALD-TRIBUNE

Celebration of the 90th Birthday of Alexander Gretchaninoff, Oct. 26, E—The concert honoring the birthday of an eminent living composer who spans the years of almost a century of music was highlighted by the artists appearing to sing and play the Gretchaninoff compositions. Maria Kurenko, said to be Gretchaninoff's favorite interpreter of his songs, sang three lengthy groups presenting varied facets of text and settings, while the Mannes Trio was heard in the Second Trio and in an encore opus for soprano and instrumental trio.

Mme. Kurenko needs no introduction here as a superlative artist with an unusual flair for establishing the mood and style of the music she sings; but on this occasion there was in her customary beautiful tonal clarity and distinct enunciation an emotional quality which warmed and made the delivery distinguished in the small songs as well as in those of larger design and import. Many of the selections were familiar in content but acquired new beauty and significance through the Kurenko singing. Beginning with "In the Fields" and "The Flower," to the poetic words of Feth and Pushkin, the soprano offered impressionistic sketches, art songs, childrens' songs, and folk tunes. Outstanding were "L'Invitation au Voyage" from "Les Fleurs du Mal" (first New York performance), "Declaration of Love" from the cycle "Aux Temps Heureux" (dedicated to Kurenko), and the entire group of Russian Folksongs. Vsevolod Pastukhoff was at the piano for the soprano. The Mannes Trio played the Gretchaninoff music with celerity and some brilliance. It is not one of the composer's more effective works but received an excellent reading from this top-rank ensemble. The concert was sponsored by the Belaieff Foundation, a memorial to the great Russian music patron and publisher. Quite an ovation of applause was stirred by the appearance of Alexander Gretchaninoff in person.

M. C.

Miss Kurenko sang all the songs with a grasp of their varied moods and colors, using her voice with sensitivity and intelligence. . . . The Trio, consisting of Leopold Mannes, Bronislaw Gimpel and Luigi Silva, played with spirit in the instrumental work, which did not have the aptness and concision of the songs.

H. T., N. Y. TIMES

Mme. Kurenko . . . exhibited atmosphere and expressive persuasion, melodic appeal and a grateful vocal line. . . . Melodic generosity characterized the trio.

F. D. P., N. Y. HERALD-TRIBUNE

Jules Eskin, cellist, Oct. 27, A—Jules Eskin, winner of the Naumburg Foundation Award, presented his award-winning recital at Town Hall to an appreciative audience. Mr. Eskin chose the following program: Adagio by Bach, Adagio and Allegro by Boccherini, the Debussy Sonata, Fantasie Pieces by Schumann, and a closing group of contemporary compositions. The program showed Mr. Eskin to be a highly competent cellist although at times the extraneous bowing noises detracted from the music. Eskin's Boccherini was a delight to hear despite heavy-handed turns, and the Brahms came off well. All in all Mr. Eskin deserves a bright career as a solo cellist for he not only is technically proficient, but his musical sense is highly developed and should do justice to this instrument, which has been more or less neglected in solo programs.

W. C. H.

. . . serious, thoroughly musical approach to his art . . . in sustained cantilena he knew how to make a melody sing forth in an appealing and effective manner. Taste and understanding were present in all of his interpretations. N. S., N. Y. TIMES

Mr. Eskin proved himself a sensitive musician, an intelligent interpreter and a considerable technician in all kinds of music. What he needs to develop is a larger tone and the more robust tensions and climaxes that would go with it.

P. G-H., N. Y. HERALD-TRIBUNE

Maria Luisa Faini, Oct. 27, E—The debut recital of this artist was one of the surprises of this season. Not so often does an audience encounter an artist of definite individuality, somebody who follows his own interpretative vision, throwing tradition to the winds. Miss Faini played Schumann's Symphonic Etudes with a very personal conception. Her tempi were slow and deliberate, but she knew how to

fill them with expressiveness and with meaning. Her climaxes were well built, and her colorful touch enabled her to paint in many nuances. She is a consummate technician, one who can miss a note here or there without missing the technical requirements, and she is a musician with warmth and conviction. Her Schumann was not "traditional," but it was Faini's Schumann and very good. The first program half was not too happily chosen. A sameness pervaded her interpretation of two Scarlatti sonatas, Bach's Toccata in C Major, and Poglietti's Aria con Variazioni. Clementi's Sonata in B Minor (Op. 40, No. 2) was technically advanced, but is not rich in musical content. For her last group, Miss Faiini had chosen the Christmas Sonata by Busoni, a rather sterile piece, "Cavalcades" by Malipiero, three character piece, Two Etudes and a Toccata by Casella. She played these pieces with great affinity and her audience loved them. A major woman pianist has begun a very promising career. H. W. L.

Miss Faini was obviously an experienced pianist. . . . She favored dynamics scaled very low, seldom rising above a forte. . . . The delicate touch and nimble fingers that Miss Faini showed in the Scarlatti and sections of the Bach were among the best things on the recital.

H. C. S., N. Y. TIMES

. . . an impressive debut. . . . Perhaps the most ingratiating aspect of Miss Faini's playing is the round, consistently polished sound she produces through every area of dynamics, from almost inaudible pianissimo to a fortissimo of rousing proportions.

L. T., N. Y. HERALD-TRIBUNE

The Albeneri Trio, Oct. 29, E—In a lengthy program, filled with virtuoso pieces, the Albeneri Trio delighted an

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enthusiastic Town Hall audience. The works served up were the Mozart Trio in G Major (K. 564), the Piston Trio in E Minor, the Schumann Trio in D Minor (Op. 63), and the Beethoven Op. 97 ("Archduke"). Taking for granted the hypothesis that violin, cello, and piano playing together often make for unhappy results, we must say right now that the Albeneri Trio is truly an exceptional group of musicians. The Mozart at first disturbed this reviewer, for here is Mozart as he is rarely heard, played in a completely straightforward manner, with no adornments whatsoever. When pianist Erich Itor Kahn played a phrase, we heard that phrase and nothing else. Giorgio Ciompi, violinist, and Bernar Heifetz, cellist, maintained this same approach. And what a joy it was! The Piston and Schumann were equally well done. But the high point of the evening was the "Archduke," which received a thrilling performance, one that definitely proved these men to be among the ablest playing chamber music today. W. C. H.

The Albeneri Trio is not a flamboyant or even particularly temperamental ensemble, but it has . . . honesty of purpose and . . . musicianship.

H. C. S., N Y. TIMES

. . . there would seem to be no aspect of musical culture that the Albeneris have not searched out, held up to the lights of feeling and reason, and developed to a point of utter refinement. Their ensemble tone is uncannily perfect, yet no detail of beauty is lost. . . .

J. S. H., N. Y. HERALD-TRIBUNE

Quintetto Boccherini, Oct. 31, A—This string quintet from Italy made its American concert debut with a program which consisted of these works: the Boccherini Quintet in D Minor (Op. 18, No. 5), the Symphony for Five Strings by Malipiero, and the Schubert Quintet in C (Op. 163). The five string players proved themselves capable of fine tonal effects and made considerable use of this asset. Because of technical and general musical deficiencies, they did not excel in the art of ensemble playing. This struck us as somewhat of a surprise, for other Italian groups seem to be outstanding in those very attributes which this group lacks. The Boccherini was a fine example of this wayward Italian's ability to write charming music for strings. Unfortunately, the Malipiero piece seemed much too long for what it had to say, while in the Schubert length seemed to matter not a bit. W. C. H.

As a whole, the Quintetto Boccherini impressed as an able ensemble that works together well, but without any great subtlety or nuance.

H. C. S , N. Y. TIMES

. . . the work of the Boccherini Quintet must be set down as disappointing . . . the group's sonority is rough and inelegant, its color rather drab and its technical facilities uneven. It is not wanting in vigor, however, nor is it at a loss to muster dynamic intensities when the occasion arises. but in the main the players' energies were misspent in treating chamber music as though it were designed for a symphony orchestra of miniature size.

J. S. H., N. Y. HERALD-TRIBUNE

Leonard Pennario, pianist, Nov. 1, E—A program which strongly emphasized virtuosity was offered by Leonard Pennario. Known from earlier appearances for his outstanding dexterity, he did not disappoint his admirers on this occasion either. When before intermission he traversed Ravel's "La Valse" in the composer's own transcription for piano, one wondered how 10 fingers could do as much. It has to be said that, inasmuch as this composition is a study in orchestral colors, the piano seems a rather pale substitute. But, with Ravel supplying an authentic transcription, who can quarrel with the composer? Mr. Pennario's feat was admirable. He elicited from his instrument sounds of finest shading, and in his brilliant rendition of this piece had complete command of his instrument. The same technical facility was noticeable in Prokofieff's "Visions Fugitives" and Liszt's Transcendental Etude in F Minor. Brahms' Intermezzo in E-flat Minor (Op. 118, No. 6) had, in addition, quite a bit of warmth and poetry. But in the opening Beethoven Sonata in F-sharp Major (Op. 78) the artist missed the inner meaning, nor did Schubert's Impromptu in F Minor (Op. 142, No. 1) come off with the necessary romanticism and introspection. Chopin's Polonaise in F-sharp Minor, on the other hand, in a strongly rhythmic interpretation, had power. The recital closed with Moussorgsky's "Pictures at an Exhibition" and encores.

H. W. L.

There were places where his playing had a brilliance that filled the hall with excitement, and under the spell of such technical prowess one felt that this young American could do just about anything he wished.

H. T., N. Y. TIMES

Imposing power was . . . a feature; its manifestation was occasionally relentless but he seldom emphasized power at inappropriate times, and showed a command of fine points of dynamic shading.

F. D. P., N. Y. HERALD-TRIBUNE

Cesare Valletti, tenor, Nov. 2, E—Mr. Valletti made a distinguished New York recital debut. He possesses a personality of charm and appears to be quite at home on the recital stage. His voice is, perhaps, not the most powerful in the world, neither is it of the longest range, but the fact remains that it is of ingratiating quality, and that he utilizes his vocal resources with a skill and subtlety that are outstanding in the matters of control, restrained emotional interpretation, and sheer beauty of delivery. It has been many a day since this reviewer has listened to so delectable and uniform employment of vocal gradations and

long-spun floating pianissimo phrasing such as Mr. Valletti offered to a thrilled audience on this occasion. So far as persuasive style and fluency of tonal and interpretative elements were concerned, the tenor's singing of the

CESARE VALLETTI—"*. . . an innate sensitivity." Shown with his accompanist, Martin Rich.*

Schumann group was one of the highlights of the evening. In works such as the "Le Violette" of Scarlatti and the encore "Il mio tesoro" from "Don Giovanni," Mr. Valletti revealed the command of an innate sensitivity to textual and musical lines, stylistic refinement, and fluency of vocal emission that were breathtaking in their artistic simplicity and expressiveness. It was also a pleasure to note that an Italian operatic tenor included in his program a group of songs by American composers, and that actually he could delineate these numbers in generally well dictioned English. L. C.

. . . his vocal resources deserve highest praise. The voice is always under unshakable control. J. B., N. Y. TIMES

The entire range of expressive sentiment was his, and his singing soared. It was vocal and interpretative art, sensitive, refined, evocative. For musically Mr. Valletti is a blithe spirit. At times, he is a profound one as well.
J. S. H., N. Y. HERALD-TRIBUNE

Alexander Uninsky, pianist, Nov. 3, E—Alexander Uninsky possesses a highly developed romantic sensitivity that communicated itself throughout his recital, excepting the Bach C Minor Partita and the Scarlatti Sonatas which fared less well. The artist performed Lizst's B Minor Sonata in an utterly musical manner closely aligned with the composer's original conception, not as a sheer display piece. He did not strive for brilliance, but succeeded in cohesively underscoring the organic unity of the work. Ravel's "Ondine" and "Oiseaux Tristes" were played with much tonal elegance but were not as completely captured as Debussy's "Feux d'artifice," where Mr. Uninsky's technical ease soared. The program concluded with a masterly group of Chopin pieces that left no one doubting the pianist's home ground. M. D. L.

A pianist of extraordinary technical finesse, he also took care to join each musical section, to vary his color constantly, to impose accents when needed and to pedal without blurring the outline. H. C. S., N. Y. TIMES

Clarity, fleetness, a velvety touch and microscopic control of the amount of sound were the qualities most conspicuous. . . . Mr. Uninsky is master of most of the virtues appropriate to a pianist, especially the ones that make his instrument echo and sing smoothly.
T. M. S., N. Y. HERALD-TRIBUNE

MASTERS THEATRE

"The Veil," Oct. 26, E—Opera '55, a branch of the current musical activities of the New School for Social Research, of which James Lucas is artistic director, presented the local premiere of the one-act opera "The Veil" by Bernard Rogers, libretto by Robert Lawrence. The world premiere had taken place in 1952 at Indiana University, Bloomington, Ind. The story depicted in this musico-dramatic work is gruesome. It takes place in a madhouse near London during the first quarter of the last century. The characters with two exceptions are insane, and even the doctor attending the patients turns out to be insane. He strangles one of the patients, with whom he obviously is in love, with her bridal veil during the wedding ceremony rather than to let her free. This murder gives a rather grand-guignolish ending to the morbid tale. Depressing as the story is, it has dramatic tension, and Mr. Lawrence has certainly given the composer situations which atmospherically and emotionally invite his imagination. Bernard Rogers, whose music penetrates with sensitivity the emotional world depicted by the drama, has written a score with fine melodic lines. There is an effective aria of the heroine Lucinda, a duet with her admirer Dr. Keane, and a procession of the inmates of the asylum which have a dark glow and powerful impact. Much of this could not be realized due to the fact that the performance had to be accompanied by two pianos, while Mr. Rogers forte is his sensitive orchestral coloration. However, the performance exhibited a wealth of fine voices and remarkable characterizations. Paul Vermel conducted. The two lead parts were sung by Frances Watts as Lucinda, a beautiful soprano voice and great stage presence, and Richard Harding Humphrey, who sang and acted the sombre Dr. Betts with great persuasiveness. Others in the cast, good vocally and histrionically, were Rhys Ritter, Sara Maltz, Rose Geiringer, Elaine Bonazzi, Richard Shadroui, Alan Stone, Sophie Ginn, Constance Weber, Robert Mackie, William Shore, and Norma Kline. The ingenious stage design was by Yolanda Konscius. At the pianos: George Pappastavrou and Edison McDaniel. Stage Director was James Lucas. Scenic Assistant, Pat Bennet. H. W. L.

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CITY CENTER

"The Tales of Hoffmann," N. Y. City Opera, Oct. 15—What is perhaps one of the most characteristic of all operas in its mixture of dream and reality, Offenbach's "The Tales of Hoffmann," received a most pleasing revival after having been absent from the local opera boards for five years. The lion's share of credit is due the eminently gifted conductor Thomas Schippers. The score used (there are almost as many versions as performances), his own version, commends itself for keeping an easily understandable story line, and for opening conventional cuts and cutting conventional (but unessential) passages of the work. His treatment was most beneficial to the entire effort, especially in the second and third scene. The inclusion of the Septet in the Venice scene restored to the performance one of the pearls of operatic literature. Generally keeping the interpretation at a fast and fresh pace, and the orchestral background in an almost Mozartean lucidity, he kept the audience's interest all through the evening. Leopold Sachse's staging in serviceable settings added to the enjoyment of this clean presentation.

In the title role, Davis Cunningham was excellent. His voice lends itself most fortunately to the demanding requirements of the part. He also looks it. The lyric as well as the dramatic moments were vocally and histrionically handled with taste and ease. Frances Bible as his amanuensis Nicklausse was also excellent. The three female apparitions of his drunken dreams were sung by Laurel Hurley, who as Olympia excelled in her coloratura work and also acted with great credulity. Eva Likova as the courtisan Guilietta was most attractive in appearance and vocal delivery, while Phyllis Curtin as Antonia sang and acted with appropriate simplicity and introspectiveness. The three incarnations of the devil were entrusted to two fine artists—Carlton Gauld who impersonated Lindorf, Coppelius, and Miracle, and Walter Cassel as Dapertutto. Mr. Gould's French diction is exemplary, and Mr. Cassel's delivery of the Mirror aria with its mezzo-voce effects was most convincing. Others in the cast were Thomas Powell, Charles Kuestner, Arthur Newman, Michael Pollock, Luigi Vellucci, Emile Renan, Leon Lishner. One of the highlights of the score was the trio of the last act, with Gloria Lane as the voice of Antonia's mother. Charles Weidman staged the few choreographic moments retained in the score with musical awareness. The inspired performance was a great success. H. W. L.

"Der Rosenkavalier," Oct. 20, E—Restored after two seasons to the repertoire, Strauss' "Der Rosenkavalier" was greeted with bravos at its revival. The performance, while handsome, is not the kind one meets in the great opera houses of the world. It is, so to speak, a miniature edition, necessitated by the proportions of the stage of the City Center, the smaller number of string players in the orchestra, and restrictions imposed by a limited budget. But it is a clean, honest, and musical effort, and the enjoyment is certainly worth more than the price of admission. Joseph Rosenstock conducted. He wisely takes brisk tempi, which conceal orchestral deficiences, for the strings have no time to sing as they would in full force. He knows the score inside out, and the results are fortuitous. Staging and settings were routine, due to restrictions of space and pocketbook. But there were fine singers on stage. Wilma Spence was a most attractive Marschallin. She had sung the part last on NBC-TV and conveyed it in this performance with the same sensitivity and vocal finesse. Frances Bible repeated her well-known delineation of Octavian. Laurel Hurley was vocally and histrionically a fine Sophie. New in his part was William Wilderman as Ochs von Lerchenau. He gave a humorous unexaggerated characterization of the ignoble nobleman, was never vulgar in his acting, was musically dependable, and admirable in his clear enunciation. The host of other singers devoted their best efforts to their assignments. Result: an enjoyable evening and a responsible revival of one of the finest operatic scores written in our century. H. W. L.

KAUFFMANN AUDITORIUM

The Pro Musica Antiqua of New York, Oct. 23, E—Under the rather inclusive title of "Court and Chapel Music of Henry V-Henry VIII," the Pro Musica Antiqua of New York presented another of its extremely interesting and informative programs, this time consisting of English music from the 15th and 16th Centuries. After a successful summer season in their New England retreat, the group brought us an evening of many good works and a few great ones. The star of the evening was unquestionably John Dunstable, that 15th-Century Englishman who managed to write in about every style prevalent at that time, and to do it well. There was also a group of instrumental dances and some songs by Henry VIII. The program closed with a magnificent setting by Thomas Tallis of the Lamentations of Jeremiah. This was a welcome piece although Tallis, strictly speaking, does not fall within the boundaries set by the program's title. The beautiful integrated vocal tone emanating from the singers was equally matched by the instruments, which included an assortment of viols and recorders. W. C. H.

. . . Noah Greenberg, the director of the group, led five of his singers in a performance that was humanly expressive at the same time as it was musically exact. R. P., N. Y. TIMES

This is a band of devoted musicians whose intent is clear, and is carried out without ostentation, but with competence and charm. . . . Mr. Greenberg, the conductor, is a sensitive and authoritative musician.
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OTHER CONCERTS

The Mariners, Oct. 15 (CH), E—Martin Karl, Nat Dickenson, Tom Lockard, and Jim Lewis, the quartet of Arthur Godfrey fame, appeared in a pleasantly arranged program of American songs, including folk songs, negro spirituals, a medley from "South Pacific," and popular requests. Spencer Odom accompanied. M. D. L.

Elisabeth Fitzgerald, pianist, Oct. 16 (TH), E—Miss Fitzgerald is on the right road to technical conquest of her instrument. She plays cleanly, but musically she does not as yet know how to project her artistic intentions. This was especially evident in the Beethoven sonata. There was a lack of imagination and warmth necessary for a complete and exhaustive interpretation of the piece. The rest of the program showed the same virtues and shortcomings. H. W. L.

Theresa McGovern, soprano, Oct. 17 (TH), A—Theresa McGovern presented a program of works by Donaudy, Pergolesi, Sadero, Beethoven, Mozart, Schubert, Lully, Bizet, Massenet, Offenbach, and Irish folk songs. We suggest a great deal more vocal work and perhaps some artistic advice before Miss McGovern continues recitalizing. M. D. L.

Mack Northcutt, baritone, Oct. 17 (TH), A—Mr. Northcutt revealed a pleasing, light baritone voice, somewhat limited in range, an innate sensitivity to textual expressiveness, and sincerity of artistic purpose. At the present time, however, the undeveloped vocal status of the singer makes for a lack of uniform, vitalized tonal emission, prohibiting employment of the dynamic contrasts and interpretative effects demanded by the varying moods of the program's music. Further serious study, a broadening of professional experience, and a more meticulous command of musical accuracy will undoubtedly enhance the potentialities of this young singer. Stuart Ross was at the piano. L. C.

The Manhattan Trio, Oct. 19 (TH), E—Throughout the recital, and especially in the works of the Viennese Masters, the musicians demonstrated a keen and well-conceived knowledge of the music, but they played with a fervor that was at times disconcerting, upsetting the balance in many spots and interfering with the musical essence which the performers were trying to communicate. Nevertheless, we hope to hear more of this group, for in time they will undoubtedly overcome these defects. W. C. H.

The New Art Wind Quartet, Oct. 22 (CRH), E—At the first of three concerts, The New Art Wind Quartet opened with Anton Reicha's Blaeserquintet (Op. 88, No. 2). This is an early Romantic work, though Classical in design. The first American performance of Villa Lobos' Quintette en forme de choros followed. In it, Villa Lobos shows all the characteristics of his compositorial style, structural looseness, and strong imagination. The work received an excellent interpretation. The world premiere of Jan Meyerowitz' Woodwind Quintet acquainted us with a new and important work of this prolific composer. His style is individual. The melodies soar, the harmonics are colorful, the rhythmic design has great variety, and the instrumentation is craftsmanlike. The work, very much in the same vein as Mr. Meyerowitz' last opera "Eastward of Eden," is strikingly similar in melodic content. George Onslow's Quintet (Op. 81) and Hindemith's "Kleine Kammermusik" (Op. 24, No. 2) completed the program, which was received with great applause by a large audience. H. W. L.

Ingrida and Karina Gutberg, duo-pianists, Oct. 22 (TH), E—Duo-pianists often tend to be too mechanical in their interpretations for the sake of good ensemble playing. The Gutberg sisters certainly did not fall into that error; they both played with striking individuality. The program consisted of the Mozart Sonata in F (K. 497), the Stravinsky Concerto for Two Pianos, Saint Saens' Scherzo, and Rachmaninoff's Suite (No. 2, Op. 17). The two young sisters seemed to have a fine grasp of the musical content of these works, but it was apparent that their technical equipment was not sufficiently developed to really make the music come through to the listeners. In the Mozart, with the exception of some peculiar phrasings, all went well. But in the following numbers, much more technically demanding, a lack of assurance on the performers' part was plainly evident. W. C. H.

Gert Muser, baritone, Oct. 23 (CRH), E—Gert Muser has a fine voice. It has good range, agreeable coloration, and is handled with taste. Although a momentary nervousness sometimes imperiled the steadiness of tone production, the program of lieder by Schubert, Schumann, Pfitzner, and Hugo Wolf was interpreted with understanding. Carl Werdelman accompanied. H. W. L.

Grace Marschal-Loepke, composer-pianist, Oct. 26 (CRH), E—One can hardly take Grace Marschal-Loepke seriously as a composer. Obviously she worships at the shrines of the early impressionists, of Chopin, Lizst, Schumann, and probably a dozen others. But worse than this, her music is not even a good imitation. Miss Marschal-Loepke's program included Bach's Prelude and Fugue in F Minor, Schumann's Twenty Album Leaves (Op. 124), and MacDowell's Eight Virtuoso Studies (Op. 46). They were played with the kind of devotion one does not trust when substituted for accuracy. M. D. L.

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Lidia Mendelson, pianist, Oct. 28 (TH), E—Opening her concert with Schumann's G Minor Piano Sonata, and following it up with three selections by Chopin, Miss Mendelson, asserted herself as a thinking musician of warm feeling and imagination. The Schumann sonata, a difficult piece to hold together and a technically demanding assignment, relied more on poetic conception than brilliance of technique. Of the Chopin pieces, the Nocturne in F Major fared best. It had atmosphere, insight, and poetry. The Scherzo in B Minor and the F Minor Fantasy were given less inspired readings. The second half of the program listed Debussy's Preludes (Book 1). Here Miss Mendelson was most at home. The various impressions of these miniature tone poems were conveyed with refinement and sensitivity. W. N. T.

N. Y. Philharmonic-Symphony, Oct. 30 (CH), E—Mitropoulos opened the bill with a well-nigh perfect interpretation of Couperin-Milhaud's Prelude and Allegro from "La Sultane." It sounded ravishing, and the performance was a tribute to the timelessness of Couperin and the tactful adaptation of the master-stylist Milhaud. The other orchestral offering was Shostakovich's Tenth Symphony, which on second hearing, was even more captivating than when heard at its American premiere two weeks ago. Ania Dorfmann was soloist in Mendelssohn's Concerto for Piano and Orchestra No. 1 in G Minor (Op. 25). She played with the authority of well-established musicianship and technical acumen. H. W. L.

Willy Frey, violinist, Oct. 30 (CRH), E—Sponsored by the Association of Friends of Our Tribune, Willy Frey offered a virtuoso program including Prokofieff's Second Concerto, Beethoven's "Kreutzer" Sonata, and the Debussy Sonata. Generally, Mr. Frey's intonation was accurate, and his tone was mellow and warm, though at times a bit lush and oversweet. He played with fair technical accomplishment, which was well compensated for by his extremely musical spirit and style. The artist received excellent assistance from Frederic Popper at the piano. M. D. L.

Marienka Michna, pianist, Oct. 31 (CRH), A—The attractive young pianist appeared to find gremlins in the instrument during a portion of the recital. Technique she has, as we know from other hearings; understanding and a certain virtuosity, too, were always apparent. But there was some struggle for control, and continuity was not always maintained—especially in the Beethoven Sonata in A Major and in the Brahms numbers. Miss Michna was happiest and at her best in the "Sunken Cathedral" music and "Gardens in the Rain" by Debussy, and in the Romantic moods of the rest of the group. Speed and spirit were in the Weber, with however a bit of slipping in the florid passages. M. C.

Mary Langdon, contralto, Oct. 31 (CRH), E—At her New York debut recital Miss Langdon proved herself to be a serious and talented young singer with an abundance of vocal ability, musical intelligence, and refinement, all of which she uses with discretion. The voice is one of pleasant quality, especially in the middle portion, and exceedingly brilliant in the upper reaches where there are occasional evidences of tonal hardness. One could have wished for a more frequent opportunity for the singer to employ her extreme low range. Miss Langdon is a sensitive interpreter, her ability to create impressive contrasting moods being particularly manifest in the French group. William Dale was the excellent accompanist. L. C.

Evelyn Sachs, mezzo-soprano, Nov. 4 (TH), E—In the debut recital of Evelyn Sachs, a young mezzo on the Metropolitan Opera roster, there were admirable facets of an intrinsically brilliant voice and a pleasing stage personality. Unfortunately, like so many of the younger group of aspirants to singing fame, Miss Sachs has apparently spent much time with repetiteurs and coaches and has not given sufficient consideration to fundamentals of vocal technique. Unless she was hampered by vocal malaise, quite possible at this season, the singer needs intensive, daily work with one of the available good voice teachers in order to realize her unquestionable potentials. M. C.

Walter Hautzig, pianist, Nov. 5 (TH), E—Walter Hautzig's annual Town Hall recital this time featured the Brahms Sonata in F Minor, the Bach G Major French Suite, and a first New York performance of Poulenc's "Theme varié." Hautzig, as he has amply demonstrated in the past, is a highly competent performer, but it takes more than competence to bring off the longwinded heroics of the Brahms Sonata. Perhaps no pianist can turn out a successful interpretation of this piece, for it seems to defy performer and listener alike. The French Suite was played meticulously, and the Poulenc variations were performed with great style. Unfortunately, the musical substance of these variations was, at best, inferior Poulenc and hardly worth the effort the pianist spent on them. The program closed with a group of Granados pieces and the Lizst Tarantella. W. C. H.

A Dollar Per Note Is City Opera's Highest Salary

A singer who received the all-time City Center record high pay of one dollar per note and another who sang 27 different roles within 5 weeks, are statistical heroes of the 1954 fall season of the New York City Opera Company, which wound up on Oct. 31 after having offered 36 performances of 16 different operas.

Regularly a member of the New York City Opera chorus, Roy Urhausen was employed for a solo assignment in the season's three performances of *Tales of Hoffmann,* receiving three dollars additional pay each night for singing the two words *"la harpe"* offstage in the first act to echo the onstage voice of tenor Luigi Vellucci. As this came to three syllables in French, sung on three different notes, Urhausen's pay was subsequently estimated at the rate of one dollar per note. When this was brought to the attention of Joseph Rosenstock, General Director of the Company, Rosenstock heaved a sigh of relief. "I'm glad," he pointed out, "that the same pay scale did not apply to Frances Bible and Rosemary Kuhlmann whose assignments in the title role of *La Cenerentola,* with its fast coloratura passages, included nearly 3,000 notes per performance!"

It was Mr. Vellucci who chalked up the fall opera season's record number of appearances, his name listed no less than 27 times on the City Center's opera programs for roles ranging from the sinister Spoletta in *Tosca* to the antic Truffaldino in *The Love For Three Oranges.* Often Mr. Vellucci, as the Company's chief buffo tenor, was called upon to sing more than one role in the same performance. In *Tales of Hoffmann,* in fact, he came on stage in four entirely different guises.

Close runner-up in the season's New York City Opera performance sweepstakes was baritone Arthur Newman, who appeared 26 times during the five-week season. Tenor Michael Pollock came in third, with 21 assignments for the season.

Among the Company's female singers, mezzo-soprano Edith Evans appeared most often, singing leading roles in 15 of the 36 performances. Miss Hurley and soprano Peggy Bonini also tied for second place among the season's most often used female principals, each putting in a total of 13 performances.

During the course of the 36 New York City Opera performances this fall, mezzo-soprano Frances Bible established some kind of a record for a female singer appearing in male roles, taking on five different assignments in this category—Cherubino in *Figaro,* Octavian in *Rosenkavalier,* Nicklausse in *Hoffmann,* Siebel in *Faust* and Hansel in *Hansel and Gretel.*

In Grand Central Station, as the N. Y. City Opera Company embarks on a five-week tour of eleven cities, New Haven Railroad conductor Joseph Meagher takes up the baton to conduct a farewell chorus of four of the Company's leading singers, while conductor Joseph Rosenstock looks on with amusement. From left: Mr. Meagher, soprano Peggy Bonini, Mr. Rosenstock, mezzo-soprano Gloria Lane, soprano Eva Likova, and soprano Ellen Faull.

"The Joy of Singing" Forum To Be Resumed

Winifred Cecil and Gibner King will again give their singer's forum, "The Joy in Singing," this season. Now in its sixth year, the course has had over 1,000 participants since its inception. This year the sessions will get under way at 5:30, Nov. 16, in Carl Fischer Concert Hall and continue for 10 Tuesdays thereafter, with a brief interuption for the Christmas holidays. The forum has been very successful with both professionals and laymen. Many managers and casting directors have been utilizing it as a public audition.

THE NATIONAL SCENE

WORCESTER

■ Perhaps the real hero of the 95th Worcester Festival, Oct. 18-23, was the person responsible for the amazing quality of sound heard over a vastly improved speaker system. As is well known, the acoustical difficulties of the Worcester Memorial Auditorium make electric amplification necessary even for the Philadelphia Orchestra and the large Worcester Festival Chorus. Last season one noted the improvement over the discouraging results of prevoius years. This time, short of hearing the music in an acoustically perfect hall, the sound was so lifelike as to make one unaware that amplification was being used. With this difficulty happily resolved the audiences could concentrate on the music itself, and with the Philadelphians under Ormandy there was much to appreciate and applaud.

Opening night is traditionally devoted to lighter music as a prelude for the more serious works to come. With Ormandy and the festival music director T. Charles Lee, conducting the orchestra and chorus respectively, the large audience enjoyed a varied fare and the singing of soloist Lilian Miskavich, contralto.

Two soloists enlivened proceedings for the first of the "regular" concerts. Eugene List played the Liszt "Triangle" Piano Concerto with much dash and enthusiasm. The orchestra's triangle expert took his considerable part discreetly enough to play down the amusing telephone bell sounds we often hear. Carroll Glenn dusted off the venerable but entirely satisfactory Bruch Violin Concerto No. 1 for generally good and (for all violinists present) nostalgic results. Schubert's youthful opus, the Mass in G Major No. 2 received a presentable performance and the orchestra displayed its brilliance in Harl McDonald's Overture "1941," and the Strauss "Til Eulenspiegel." As a matter of fact, the orchestra played in top form all week, and Ormandy showed all the attributes that have made him so admired in New England—thorough competence, controlled energy, and absolute command of his able forces.

Among the soloists, William Warfield impressed in operatic arias and songs by Richard Strauss and Gershwin. Blanche Thebom also created a completely favorable atmosphere with arias and a group of "American Love Songs." Alexander Brailovsky gave a poised rendition of the Rachmaninoff Second Piano Concerto. While the festival chorus must take second place to the orchestral and soloistic parts of the various programs, the chorus at no time fell below a creditable level.

Bostonians also had a chance to hear Ormandy and the orchestra when the Philadelphians were welcomed to Symphony Hall by a capacity audience for the Boston University Celebrity Series. The orchestral tone was ravishing and the precision and balance of the orchestra provoked much favorable comment. Ormandy received a well-deserved ovation with his vital interpretations of the Prokofieff "Classical" Symphony, Stravinsky's "Petrouchka" and the Tchaikovsky Fifth. One hopes his visits will become a yearly affair in Boston as they are in Worcester. JULES WOLFFERS

CINCINNATI

■ Cincinnati and its Symphony Orchestra, under the direction of Thor Johnson, were on the receiving end of a munificent birthday gift when the 60th anniversary symphony season opened for the first pair of concerts on Oct. 8-9. Historic Music Hall, internationally known for its exceptional acoustic properties, had been completely refurbished, regilded, and replushed after 81 years of service to the artistic community. In bold, but harmonious colors, new seats, and soft carpeting, the landmark had been restored at a cost of a half-million dollars, providing an interior as rich as the sounds drawn from the orchestra. Incidentally, Dr. Johnson's new seating arrangement, drawing the string sections into closer unity, also brightened up the tone more than considerably. In addition to the regular series of 20 subscription concerts, the Cincinnati Symphony Orchestra this year will present 3 "Pop" concerts, 4 neighborhood concerts, 12 Young People's and Junior High programs, 24 appearances on tour, and 10 special concerts, including the Ballet Russe de Monte Carlo, the London Festival Ballet, and the Berlin Philharmonic Orchestra.

Opening with the Overture to *Euryanthe* by Weber, which began the orchestra's existence 60 years ago, Dr. Johnson led his men skillfully through the Brahms Fourth Symphony, Sibelius' "Pohjola's Daughter," and Stravinsky's "Fire Bird" Suite on this opening event of Cincinnati's new musical season. Grant Johannesen made a "wildly" successful local debut at the second pair of programs a week later, in a performance of the Third Piano Concerto of Prokofieff that was at once lyrical, passionate, and exciting. A sort of devil-may-care manner made no inroads on Johannesen's technical precision or rhythmic surety. A feature of the concert was Thor Johnson's new edition of the Handel "Fireworks" music. In this version, grandiose use was made of instrumental sonorities. Cast a little more in a romantic mood than one usually associates with Baroque material, this premiere nevertheless proved a welcome addition to Handeliana.

It is strange that some choreographer has not yet put "Souvenirs" by Samuel Barber to the use for which it was intended. Its engaging romanticism at the first Cincinnati performance of the Oct. 22-23 pair was infectious in the typically American casualness of its spontaneity and melodic content. Raya Garbousova's tone was of melting sweetness in the Haydn D Major 'Cello Concerto, while her attainments in the Straus "Don Quixote" Variations, as well as those of concertmaster Sigmund Effron and Erik Kahlson, violinists, were of equally superior stamp. Roberta Peters, Cincinnati's coloratura idol, packed Music Hall twice the following weekend, delighting her audience by the purity of her style as well as vocal agility.

■ In the recital hall, Eileen Farrell opened the Artist Series on Oct. 15, charming her listeners with one of the loveliest voices before the public today. Her lieder and French songs, sung with exquisite taste and feeling, were exemplary in their union of text and music. Naturally, the dramatic arias dazzled in vocal opulence.

■ Gary Graffman, another Cincinnati pianistic debutant, at the Matinee Musicale recital of Oct. 28, had poetry in his fingers. His honors are well earned by a lyrical touch and superb musicianship. The colors evoked by his Mozart Sonata in F Major (K. 332), the Schubert "Wanderer" Fantaisie, and the Brahms Op. 117 Intermezzi were somewhat on the overly disciplined side, but they thereby enhanced the brighter gleam of his Paganini-Liszt Caprices. LOUIS JOHN JOHNEN

Tulsa Opera, Inc. opened its seventh season Nov. 4 and 6 with a production of La Traviata, *which public and critics acclaimed as the organization's finest achievement. The leading roles were sung by Marguerite Piazza of the Metropolitan Opera Company, and Grant Garnell and David Poleri of the New York City Opera Company. Supporting roles were sung by members of Tulsa Opera, Inc. Anthony Stivanello conducted.*

CLEVELAND

■ Although still in its initial stages, the Cleveland music season is already progressing at a feverish pace. First violin soloist of the year was Szymon Goldberg in two Concerti at the third pair of symphony concerts under the baton of George Szell, who opened proceedings on this occasion with a spirited performance of Smetana's *Bartered Bride* Overture, and closed the program with a wonderfully eloquent projection of Sibelius' Second Symphony. The Haydn C major Violin Concerto was Mr. Goldberg's first offering. In sharp contrast to the crystalline beauty of this work, the Hindemith Concerto for Violin and Chamber Orchestra was an exciting experience, and was played masterfully by the artist. The audience was entranced with this bizarre composition and accorded the splendid performance an ovation. The fourth pair of concerts was purely orchestral and consisted of Mozart's "Haffner" Symphony, Debussy's "La Mer," and Brahms Third Symphony, with George Szell and the orchestra in top form.

■ The first concert of the Akron Symphony Orchestra must be noted as an unqualified success both musically and financially. Under the baton of Laszlo Krausz, its newly appointed conductor, the concert was given a standing ovation at its conclusion. Concertmaster Josef Gingold of the Cleveland Orchestra was the soloist in a beautifuly styled Mendelssohn Concerto, and the orchestra performed Beethoven's "Eroica" and Berlioz "Damnation of Faust" with gusto.

■ For its scholarship fund the Phi Omicron Chapter of Mu Phi Epsilon presented an evening of unusual merit. Before an audience that completely filled Severance Chamber Music Hall, the Cleveland Settlement String Quartet, with Eunice Podis (pianist) and Josef Gingold (violinist) as soloists, performed the rarely heard Concerto in D Major (Op. 21) by Chausson. Beautifully coordinated, displaying exceptional skill and musical insight, this was a performance of highest merit and duly appreciated by an enthusiastic audience. After intermission another event of great artistry took place. With Leonard Shure at the piano, Mary Simmons, soprano, gave a moving performance of Schubert's song cycle "Die Schoene Muellerin." Both artists threw themselves into the spirit of this wondrous music, bringing it to life with all its tenderness, passion, and resignation. Their artistic efforts elicited a long ovation.

ROSE WIDDER

ST. LOUIS

The St. Louis Symphony Orchestra's Diamond Jubilee was celebrated on Oct. 23 at Kiel Opera House with ceremonies befitting the occasion. Congratulatory telegrams from the presidents of all of America's major symphonic organizations appeared in the program, a 75th-birthday cake was cut during the intermission, and an enthusiastic audience of more than 3,000, including top City and State officials, added zest to the festive occasion.

Vladimir Golschmann, beginning his 24th consecutive season as musical director and conductor, received an ovational reception as he appeared to begin the program. The anniversary concert had, as its featured work, the Beethoven seventh symphony, the work that marked Mr. Golschmann's debut with the orchestra in 1930. Following the National Anthem, an Anniversary Quadrille, written especially for the occasion and dedicated to the orchestra by Morton Gould, had its premiere. This was a novel opus filled with humorous features, each orchestral section rising to extend greetings, and alternating in individual stints. Gould was further represented on the program by an effectively animated performance of his Spirituals.

The second concert pair consisted of the Ballet Suite from Scarlatti's *Good-Humored Ladies,* as orchestrated by Tommasini, and the Tchaikovsky Fifth Symphony, both faultlessly performed. The soloist was the pianist, Grant Johannesen, making his first appearance with this orchestra.

Morton Gould was again associated with the orchestra, this time in person. He conducted a special Sunday afternoon popular concert, having as his soloist the dancer Danny Daniels, for whom Gould's Tap Dance Concerto was written. A sort of concerto for percussion, with the visual aspect added, the work is a decided novelty and obviously entertaining. Daniels is a highly accomplished artist and his perfect synchronization with the stimulating musical score in its varied moods, gave the large audience a welcome new experience.

The Principia Concert Course presented Boris Goldovsky's Opera Theatre in a scintillating performance of *The Barber of Seville* before a capacity house at Howard Hall. Beautifully mounted scenically, and with a company of competent young singers, the performance, sung in the Goldovsky-Caldwell English version, was delightfully entertaining. Mildred Miller was a charming Rosina vocally and visually, Mac Morgan, a dashing Figaro, with the balance of the cast essaying their respective roles in truly professional style. Goldovsky conducted the well-balanced chamber orchestra.

O. C.

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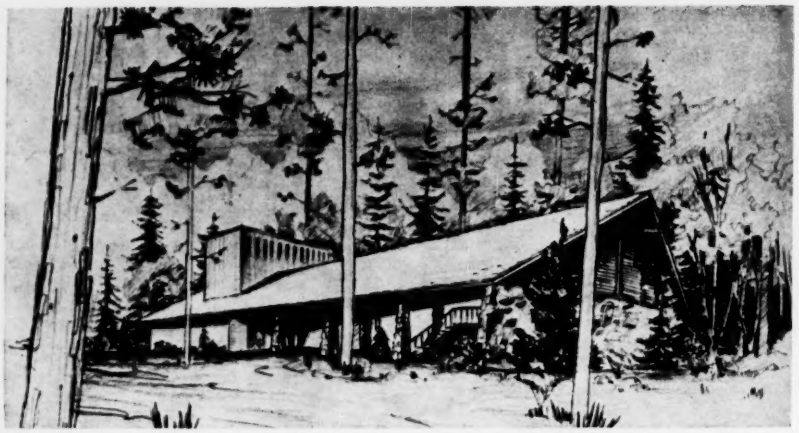

Plans have been recently completed and approved for a "Projected" Opera Theatre (shown above) to be built at Interlochen, Michigan, for National Music Camp's Opera Department, directed by Barre Hill. The theatre, with a seating capacity of 800, will be completely modern, and will be the first theatre in America to be built exclusively for Chamber Opera.

CHICAGO

■ Some of the most eventful occasions on the music season's agenda took place within the past fortnight. The famed Concertgebouw Orchestra of Amsterdam, with Van Beinum and Kubelik conducting, made triumphant first appearances here; Elizabeth Schwarzkopf made her American debut with orchestra under Reiner; Irmgaard Seefried gave a lied recital; the Obernkirchen Children's Choir turned hundreds away from the box office at Orchestra Hall; and of particular and historic significance was the notable performance of Bellini's *Norma,* with the incomparable Maria Meneghini Callas, opening the Lyric Theatre of Chicago's brilliant first season, an occasion that may mark the rebirth of opera in Chicago to rival our unsurpassed "Golden Era."

The title role of Bellini's melodious opera, sung nowadays by a dramatic soprano, was entrusted to the finest dramatic coloratura of our epoch. However, Mme. Callas is not the first dramatic coloratura to assume the heavy and taxing role of the sinful Priestess of the Druids, for Jenny Lind and Rosa Devries sang it in this country in the years 1852 to 1864. Those two great singers of the past would often sing the role of Norma on one day, and a few days later would sing Amina in *La Sonnambula* (music also by Bellini, and libretto by the same Felice Romani who wrote *Norma*). The last Amina heard here was Galli Curci, a true coloratura whose most dramatic role was Butterfly.

Having set the matter right as to dramatic, spinto, lyric, and coloratura sopranos, let us hasten to state that Mme. Callas is that *rara avis* found once in a lifetime. This young American is more than a mere singer possessed of a beautiful and remarkably versatile voice; she is a musician *di primo cartello,* one who guides her voice as a great cellist uses his instrument to achieve a fine legato, and reaches high Cs with noble simplicity and astounding effects. Occasionally à tremelo is noticeable and a certain spreading of tone disturbs the ears of connoisseurs, but withal the great diva's success was phenomenal. We found the great artist at her best both vocally and histrionically in the final scene of the closing act.

We expected much from Maria Callas and received even more, yet the surprise of the performance came to us in the person of Guilietta Simionato "of the golden voice," for in this artist Mme. Callas had a rival to conjure with. Her Adalgisa kept us enraptured throughout the various scenes with the heroine of the evening, and in those scenes with Pollione, entrusted to a newcomer via La Scala, Mirto Picchi. This vibrant tenor is another good reason for patronizing the Lyric Theatre throughout its season.

Nicola Rossi-Lemeni, not in the best vocal estate, made an imposing figure as Chief of the Druids. In the lesser roles of Flavio and Clotilda, Lawrence

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White and Gloria Lind made their presence felt with vocal talents that made us want to hear them in larger roles.

Nicola Rescigno at the conductor's stand, and William Wymetal, who staged the opera, were prime factors in achieving an outstandingly well-balanced and integrated performance, which had a responsive, well-trained chorus of fresh young voices to give it further distinction.

■ In a first performance at Chicago Symphony orchestra concerts, the Four Last Songs of Richard Strauss and the closing scene of the composer's final operatic work, *Capriccio,* were sung by Elizabeth Schwarzkopf. Her voice, vibrant in the upper range, but somewhat weak in the lower, is used with superb artistry. Reiner's wonderfully sympathetic accompaniments added considerably to the success of the cycle. The Soliloquy, which ends the *Capriccio,* does not call for superlatives, but as delivered by Mme. Schwarzkopf with such refinement of style, tonal beauty, and eloquent simplicity, it was memorable. Honors of the evening were rightly shared by Reiner and the orchestra who gave an especially fine reading of Haydn's "Surprise" Symphony and a stirring performance of Dawn and Siegfried's Rhine Journey from *Götterdammerung.* Berlioz's "Harold in Italy," with Milton Preves, the orchestra's first violist, as soloist, was featured at the concerts of the previous week.

■ Irmgard Seefried, the quintessence of charm and beauty, in a program of songs by Mozart, Schumann, Pfitzner, and Hugo Wolf, disarmed any possible adverse criticism.

■ The renowned Concertgebouw Orchestra, now touring America under the High Patronage of Her Majesty the Queen of the Netherlands, gave two concerts here on Oct. 29 and 30. The first concert, under the direction of one of the world's most renowned batonists, Eduard Van Beinum, was a complete joy for all who packed Orchestra Hall to its very last seat. Many who were turned away had the satisfaction of securing tickets for the concert the following day when Rafael Kubelik, former conductor of the Chicago Symphony, occupied the podium.

Van Beinum's program consisted of Haydn's E-flat Major Symphony, Debussy's Three Symphonic Sketches ("La Mer"), and the Brahms First. The opening "Drum Roll" Symphony, attacked with simplicity and eloquence, introduced us to a giant conductor whose orchestra of virtuoso players responded to his every demand. Van Beinum paid honor to Debussy in giving such imaginative readings of this grandiose *aquarella.* A profound and eloquent reading of the Brahms First closed the concert, releasing a burst of applause.

■ Orchestra Hall was not large enough to accommodate all who wanted to hear the Obernkirchen Children's Choir in their initial concert here on Oct. 15. Hundreds were turned away. The 2,582 who filled the auditorium heard as fine a concert as could be imagined from a children's choir. These "Angels in Pigtails" were superbly trained and conducted by Edith Moeller, a woman of taste in program building, and a teacher who knows the capabilities of children's voices and can impart her knowledge and understanding so successfully as to achieve consistently beautiful and relaxed performances. With subtle shading, remarkable articulation, and precision in attack, they interpreted equally well some early Italian songs, folksongs, lieder, a musical fantasy, and the now famous "Der Fröliche Wanderer," written by the gifted accompanist-composer F. W. Moeller. Enchanting to see as well as to hear, these youngsters from Obernkirchen, on their first tour of the States, should earn enough ducats to build the new orphanage in their home town, which is the object of their visit to this continent.

■ Alexander Uninsky's Orchestra Hall recital, the opening event on the distinguished Allied Arts Piano Series, was stimulating and musically satisfying. Welcomed by an unusually large and responsive audience, Uninsky brought his immaculate technic, his unfailing sense of style and interpretative taste, and his altogether aristocratic quality, to performances of Scarlatti Sonatas, the Bach Partita in C Minor, compositions by Ravel, Debussy, and Chopin, and Moussorgsky's "Pictures at an Exhibition."

■ Mme. Maria Hussa-Greve, after a six-week sojourn in Europe, has returned to the Sherwood Music School, where she has been a member of the faculty for several years.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ Adventuresome innovations in repertoire and staging marked the compact Los Angeles season of the San Francisco Opera Company. The 18th visit here crammed 13 presentations (and actually 15 productions) into a 10-day period, plus the Pasadena offering of *The Marriage of Figaro.*

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Again the local season was given under the patronage of the Southern California Symphony Association, sponsors of the Los Angeles Philharmonic Orchestra, and had its brilliant social events such as the Opera Ball and the Opera Guild of Southern California luncheon for the visitors.

For sheer courage, bravado, or plain "guts"—call it what you will—it would be hard to beat the company's new artistic director, Kurt Herbert Adler. This was his first wholly-planned season at the helm, and to succeed a quarter-of-a-century institution such as the late Gaetano Merola—especially when one is a Viennese chorus master in a city where so many Italians make up the opera audience—is hazardous.

Adler revived Cherubini's *The Portuguese Inn* for the first time in America at the suggestion of Lorenzo Alvary; he gave the first American opera-style staging of Honegger's *Joan of Arc at the Stake,* sung in English; he revived *The Flying Dutchman,* brought back or repeated *Fidelio, Turandot, Salome, Manon* and *Il Tabarro;* restaged *The Marriage of Figaro;* gave a gala performance which has encouraged the Metropolitan Opera to open its season with a similar operatic "blue plate special," and kept the regular repertoire in mind with such standbys as *Rigoletto, La Bohème, La Forza del Destino, Madama Butterfly, Tosca* and *Lucia.*

In addition to this spirit of adventure, he was adroit in balancing casts, assigning conductors, employing new stage directors and designers and in keeping paramount a creative conception of quality which won almost consistent critical plaudits for the company and the season. Unfortunately the public's response at the box office was not as heartening as one might have wished in view of the operatic feast which was set before Los Angeles audiences; after all, it is hard to bolt such a banquet in so short a time. But response was still sufficient to slightly ease the long, taut face of Howard K. Skinner, the company's adroit manager, by the end of the stay in the 6,500-seat Shrine Auditorium.

The emotional pinnacle of the season was the *Fidelio* conducted by Pierre Monteux, with Inge Borkh in the title role. The *bon-bon* was *The Portuguese Inn* with its gay pink and yellow stylized sets and costumes by Harry Horner. And for a truly revealing and revitalizing job of stage direction, honors went to Viennese Paul Hager and a splendid cast of singing actors in *The Marriage of Figaro.*

C. SHARPLESS HICKMAN

At the dedication ceremony for the proposed Stratford-in-Connecticut Shakespeare Academy and Theatre, Helen Mencken (left), Lawrence Langner, and Gladys Swarthout inspect a model of the buildings which will go into construction in January, 1955. In addition to performances of the plays, the theatre will also schedule recitals of Shakespearean songs and incidental music. The theatre will probably open in late spring, 1955.

Gifts of Contemporary Recordings To Educational Institutions

At a luncheon held at the Lotos Club in New York on Oct. 25, Roy Harris, director of the Pittsburgh International Contemporary Music Festival, announced that this organization had selected 400 educational institutions to receive the Library of 20 LP recordings of 20th-Century Music.

The Library contains compositions from "those composers whose works have been publicly recognized as the most significant music from their respective countries during the second quarter of the Twentieth Century." The composers represented were selected by composite judgment of an international jury of 62 distinguished composers, conductors, critics, theorists, and musicologists from 23 countries of the Occidental world.

This Library was made possible through the cooperation of eight contributing institutions: Carnegie Institute; Pennsylvania College for Women; A. W. Mellon Educational and Charitable Trust; American Federation of Musicians; American Society of Composers, Authors, and Publishers; Baldwin Piano Company; Howard Heinz Endowment; and the Edgar J. Kaufmann Charitable Trust.

JUGG, Inc. Auditions

Applications for audition will be accepted Oct. 18 through Dec. 31, 1954, for JUGG, Inc.'s Eighth Annual Award, a Debut Recital in Town Hall, New York. Applicants having sufficient musical training for such a presentation may obtain further information by writing to Mr. Harry C. Wood, 1534 President Street, Brooklyn 13, N. Y.

Mozart Concert-Opera Group Organized for Bicentennial Year

Opera and concert tenor David Lloyd has organized an all-star group of singers for the 1955-56 season to perform a special concert version of Mozart's *Cosi fan tutte* with symphony orchestras across the country as part of the over-all celebration of the Mozart Bicentennial.

Lloyd's unique group will contain six top singers—Barbara Gibson and Phyllis Curtin (sopranos), Jane Hobson (contralto), David Lloyd (tenor), Mac Morgan (baritone), and Kenneth Smith (bass)—who will perform the work in exclusive concert appearances. The company will learn the work in its entirety and be prepared to make cuts as desired by individual orchestra conductors. It will be sung in the Martin English translation.

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Serge Lifar, Conseiller Technique de la Danse of the Paris Opera. Two of his ballets were performed by the Paris Opera Ballet in their first appearance in London's Covent Garden during their 250 years of existence.

THE INTERNATIONAL SCENE

LONDON

■ The Paris Opera Ballet, an organization that has been in existence for 250 years, has appeared for the first time in London at Covent Garden. Four ballets were chosen for the opening performance, and for two of these the choreography was designed by Serge Lifar, the Conseiller Technique de la Danse at the Paris Opera. They were "Suite en Blanc" by Edouard Lalo and "Les Mirages" by Henri Sauguet. The first is particularly attractive and introduced the prima ballerina of the Company, Yvette Chauviré in a *pas de trois* and "La Flute." This dancer also made a striking impression in "Les Mirages" in the important role of the Shadow. The ballet, which plays 40 minutes, is too long, though the music rises to a fine climax. Other ballets were the "Fetes des Fleurs" (choreography by Lander), an entrée from Rameau's Opera *Les Indes Galantes* (a most sumptuous production), and Balanchine's delightful "Symphony in C" by Bizet (by which title it was known when danced by the New York City Ballet), enchantingly interpreted by the Paris Company as "Le Palais de Crystal." Especial mention must be made of Vyroubova, Bardin and Dayde, among the ladies, and Renault and Algaroff, the men. Their reception was enthusiastic, and a word of particular praise is due to the sensitive conducting of Robert Blot.

■ The D'Oyly Carte Opera Company, during a season of Gilbert and Sullivan opera at their original home, the Savoy Theater, staged *Princess Ida*, which owing to the destruction of scenery and costumes in the London blitz, has not been given here for 15 years. It cannot lay claim to the most popular of the series, the fault being entirely Gilbert's libretto, though this criticism does not apply to his lyrics. Sullivan's delightful music, however, should always ensure it a place in the repertoire, and his spontaneity of style and sparkling orchestration are incomparable. As guest artists Victoria Sladen and Thomas Round were engaged for the roles of Ida and Hilarion. Unfortunately Miss Sladen was not in good voice and also failed in the dramatic characterization of this admittedly difficult role. Round, who at one time was a regular member of the company, acted and sang with charm and delicacy. The chorus was excellent and the new décor attractive.

■ A tribute to the memory of Sir Arnold Bax, who died a year ago, was paid by Ethel Bartlett and Rae Robertson in a broadcast of his Sonata in E Major for two pianos. This was written for and dedicated to this distinguished couple in 1922.

■ Josef Krips conducted the R.P.O. in two successive concerts, in both of which the soloist was Claudio Arrau, who played Beethoven's Third Concerto at the first, and the Schumann at the second. At each concert the Symphony was Schubert's Ninth, of which Krips obtained a most eloquent reading, remarkable for its warmth and vitality.

■ Rosalyn Tureck, in conjunction with the Boyd Neel Orchestra under Bryan Balkwill, appeared at a series of Bach concerts at the Victoria and Albert Museum. In the course of these she played all the Clavier Concertos. This splendid artist has a worldwide reputation as an exponent of Bach, and her interpretations have created exceptional interest among Bach enthusiasts in this country.

■ While Sir Malcolm Sargent is abroad, the B.B.C. Orchestra is under the temporary direction of its former chief, Sir Adrian Boult. At two of their concerts, the soloist was the American mezzo Martha Lipton, who sang a Mahler cycle at each concert, the first being "Lieder Eines Fahrenden Gesellen," and the second the "Kindertoten Lieder." Miss Lipton sang with distinction and moving expression.

■ At his Wigmore Hall recital, the talented young American violinist Julian Olevsky chose an exciting program which displayed to the full his powers not only as an executant, but also as a musician. The items, which included Mozart's E Major Adagio, Bach's unaccompanied G Minor Sonata, and Bartok's arresting First Sonata, were sufficient to test the capacity of any violinist. Mr. Olevsky's readings of these diverse works were luminous and notable for their warmth and poetry. His accompanist, Wolfgang Rose, was admirable.

■ The English Opera Group are presenting a two-week season at Sadler's Wells Theater, during which they gave the first English performance of Benjamin Britten's opera *The Turn of the Screw*. This is Britten's eighth opera and was commissioned by the Venice Festival, where it was premiered by this Company a few weeks ago. The libretto, by Mifanwy Piper, wife of John Piper, who designed the décor and costumes, is based on Henry James' short novel. It is a weird and terrifying subject, and only a composer of Britten's exceptional gifts could have mastered it. This he has certainly done, and his music is suggestive throughout the tense and uncanny atmosphere of the drama. Certain changes from the actual story were necessary. The ghosts do not utter a word in the original story, but in the opera very effective lines have been written for them. The orchestration is masterly. Only a chamber orchestra of 12 is used—5 strings, a flute, oboe, clarinet, horn, bassoon, harp, percussion, piano, and celesta. There is a prologue and two acts of eight scenes each. All of these take place at Bly, and are a triumph for the designer and producer. The composer, who conducted, was well served by the cast. Jennifer Vyvyan, who has developed into a British operatic so-

prano of the first water was outstanding in the role of the Governess. There are only six characters, all with important parts, and no chorus.

■ The Philharmonia Orchestra gave an "Eve of Departure" concert at the Festival Hall prior to their Continental tour under Herbert von Karajan, whose quite exceptional gifts are now widely recognized in this country. The program contained two orchestral works which displayed to the full the magnificent quality of the orchestra and the virtuosity of its brilliant conductor. Berlioz' "Symphonie Fantastique" and Moussorgsky-Ravel's "Pictures From an Exhibition" were outstanding in their dramatic power and splendor. Between these items, Edwin Fischer played Mozart's Piano Concerto in C Minor (K. 491) with eclectic taste, a silken tone, and perfection of style. This concert was a happy augury for the success of the orchestra's tour.

■ Ralph Kirkpatrick, the American harpsichordist is unquestionably one of the finest living players of this instrument and, in addition, is a musicologist of culture and authority. He has announced a series of three recitals (of which at the time of writing the first has been given) of the sonatas of Domenico Scarlatti. These programs, at Wigmore Hall, have created exceptional interest among connoisseurs, who have expressed the highest admiration for the art of this gifted musician.

■ Plans are under discussion for the rebuilding of Queen's Hall, which was destroyed by incendiary bombs in May 1941. For this purpose, Her Majesty's Government have appointed a committee, which includes musicians, accountants, and an economist, to make suggestions and recommendations and to advise on a practical scheme. The demand for music in London has now increased to such an extent that, provided that the concerts are sufficiently attractive, there is little doubt that there is room for two concert halls, each with a seating capacity of approximately 3,000. The huge Albert Hall, which holds between six and seven thousand people could still be used, as at present, for the annual Promenade Concerts, choral concerts, and special occasions.

■ The 82nd birthday of that grand veteran Ralph Vaughan-Williams (who is now on a visit to the U.S.A.) was celebrated in London by the first performance of his new Violin Sonata. This noble and sincere work was broadcast by Frederick Grinke and Michael Mullinar, two British musicians closely associated with him. His most recent large-scale work, "Hodie," a Christmas Cantata for Soloists, Chorus, and Orchestra, created a profound impression at the recent Worcester Festival in the English Midlands and will be premiered in London early in the New Year.

■ Fifteen years ago, during the height of the War, Dame Myra Hess founded the National Gallery concerts in London, for which we music-lovers owe her a debt which we can never adequately repay. She has at last appeared for the first time in a recital on television, thus enabling thousands of the admirers of her broadcasts to enjoy not only her art, but also the gracious personal charm of this incomparable artist.

■ Covent Garden Opera opens with a revival of *Tales of Hoffmann* in a new production. This will be reviewed in the next London report.

ARTHUR NOTCUTT

Paul Doktor, holding the famous Stradivarious viola (19" body length) of the Medici collection and his own Vuillaume viola (16¾").

FLORENCE

■ As every American music-lover knows, the Library of Congress is fortunate enough to own, thanks to the generous donation of Mrs. Whitall, an invaluable set of Stradivarius string instruments. These treasures are not only protected in a scientifically most careful way in dust-proof, air-conditioned showcases, but, what is more important, they are played every year in Library concerts by artists able and conscientious enough to be entrusted with them. The Library of the Conservatorio Cherubini in Florence boasts of a similar collection. Its scanty premises house an extraordinary assortment of the famous Cristofori cembalos and string instruments of the most famous Italian makers, a collection which centers around the unique set for strings, the Stradivarius "Medici Quartet," built for the Grand Duke Cosimo de' Medici around 1690. Much less privileged than the great Washington Institution, the Conservatorio has alway lacked even the most necessary funds to care adequately for these instruments. Showcases and service are insufficient for a decorous display to the public, and no opportunity is ever taken to awaken to life the marvelous violins, violas, and violoncellos languishing in mute darkness, dying for lack of contact with a vibrating bow which would allow them to sing again.

A young and enthusiastic American musician was privileged to change this plight at least for one of the instruments, the incomparable "Viola Medicea," undoubtedly one of the most precious and perfect Strads and the most beautiful viola in the world. Austrian-born Paul Doktor, son and pupil of the late Karl Doktor, for decades well-known internationally as violist of the unforgotten Busch Quartet, visited Florence last year as a tourist, and after glancing at the viola, fell in love with it and decided that sooner or later he had to play on it. Assisted by Italian friends and at the cost of a considerable amount of energy and persistence, he was able to extort the necessary permit from the Rome Ministry for Culture and Education to exhibit the viola in a concert. To look at and to inspect this gigantic instrument with its wonderfully designed pegs, its exquisitely carved scrolls, its elaborate bridge, and the inlaid mother-of-pearl ornaments gleaming in the warm luster of the special deep-toned lacquer (characteristic of the best period of Stradivarius' genius) is in itself an esthetic delight. However, its handling presents considerable difficulties for the player, not alone because of its weight and size, which exceed the usual specifications for the viola, but also because of the unusual proportions of neck and body which require in many cases a wholly different technique with respect to positions. Also, the centuries-long dumbness has to be overcome by intense bowing practice. Mr. Doktor devoted fully ten days to the most intense study of such difficulties, and he succeeded in mastering the handicaps with superior skill. In a program devoted entirely to early Italian original viola compositions by Tartini, Vivaldi, Vitali, Benedetto Marcello and others, he roused not alone the admiration of the assembled lovers of liutery, but he also established his name with a numerous Florentine audience as a top-ranking artist on this instrument. Mr. Doktor was enthusiastically fêted, and after this first appearance in an Italian concert hall is looking forward to a number of engagements in this country for next season.

GISELLA SELDEN-GOTH

Pan American to Fly Berlin Philharmonic to U. S.

The Berlin Philharmonic Orchestra and its conductor, Wilhelm Furtwaengler, will fly the Atlantic Feb. 24 in two Pan American Super-6 Clippers chartered for the occasion by Henry H. Reichhold, chemical industrialist and music patron. The cost of the round-trip flight of the 108 musicians and their four tons of instruments is being un-

derwritten by Mr. Reichhold as a contribution to American appreciation of German musical achievement.

The Philharmonic will begin a six-week tour of the United States in Washington, D. C., Feb. 27. They will perform in New York City's Carnegie Hall on Mar. 1, Mar. 30, and April 1. In all, 24 concerts will be given throughout the country.

Although the Philharmonic's artistry is well known to music lovers through their many recordings, the forthcoming tour marks the first time that Americans will be able to enjoy the group in person.

Karl-Birger Blomdahl, Swedish composer, arrived on Oct. 30 in the United States for an extensive study and lecture tour as a Fellow of the American-Scandinavian Foundation. His "In the Hall of Mirrors" was performed at the 1953 I.S.C.M. Festival, the 1954 Stockholm Festival, and was awarded the Fartein Valen Prize.

GERMANY

■ Donaueschingen, the experimental laboratory of modern music, proved this year a formidable witch's kitchen of musical alchemy. Six concerts during 48 hours—after which one was left rather perplexed about the present state, and even more about the future course of modern music.

Though a strong basis was laid with a Palestrina mass, a Stravinsky trilogy (consisting of his Memorial for Dylan Thomas, the Septet, and the Ebony Concerto) and Mario Peragallo's austere Violin Concerto, played to perfection by André Gertler, the result was rather chaotic. The solitariness of modern composers seemed to have been pushed to such a degree that even those who are most open minded and deeply involved with the problems of music in our time are no longer able to follow.

Where, then, lies the future of music? Certainly not with the Second Piano Concerto by Hans Brehme, the pompous style of which is an agglomeration of all fortissimo elements of the last decades, exploited with recklessness rather than a personal gift of selection. But is the Partita for String Orchestra and Percussions (note the plural!) by Hans Ulrich Engelmann, with its driving dynamism, a more promising way? I wonder whether it does not lead us back to the feverish Twenties, when Honegger, Antheil and others found the original formula for expressing these ideas.

This backward orientation of some works was balanced by other excursions into *terra incognita*. Two possibilities for future experiments were offered. The first strives for an extension of the musical instrumentarium through the invention of new —often electro-acoustic— means of tone production or for an extension of the musical material itself through the adaptation of extra-musical sounds and noises. These tendencies became manifest in the works of John Cage (whose 12′ 55.677 for Pianists has to be played on a "prepared" piano, the chords of which are furnished with curious addenda) and in Earle Brown's Octet for eight tape recorders. While the earnestness of Cage and Brown is not to be doubted, it is difficult at present to define these works as music. With the best will in the world I was unable to discover a comprehensive formal idea behind these studies in unusual sound combinations.

If Cage and his followers—and there exists in Europe, too, a whole school of young musicians who are eagerly experimenting in these realms—represent the esoteric path of forthcoming music, the popular version of it was demonstrated by Rolf Liebermann's Concerto for Jazz Band and Symphony Orchestra. Unlike Gershwin and Stravinsky, Liebermann aims not so much for a symphonic treatment of jazz elements as an interpretation of concerto in its original sense of a competition between two equal principles. This means that he grants to the jazz section a certain freedom for improvisation. It was a capricious idea of the composer to base the whole work on the 12-tone system. Once more it was proved that dodecaphony is by no means to be associated with highbrowism. Surely this is no soul-digging music, and as such it will have no easy stand with the average German concert-goer, but at Donaueschingen it scored a clamorous success.

Amidst this somewhat hectic striving for novelties, Matyas Seiber's Elegy for Viola and Chamber Orchestra as well as Nikos Skalkottas' Andante Sostenuto for Piano, Brass, and Percussion exhibited perhaps less originality, but certainly not a lesser amount of integrity and sincerity. Other works included a Music Concertante for Brass by Bernd Scholz, Four Blessings for singing voice and nine instruments by Roman Haubenstock-Ramati, and Milhaud's spirited Mediteranean Overture. All these compositions received hardly-to-be-surpassed interpretations by Hans Rosbaud and the Symphonie-Orchester of the Südwestfunk.

■ At Hamburg, Krenek's symphony "Pallas Athene" was premiered with the composer conducting the NWDR Symphonie-Orchester. In its three movements it condenses the main themes from the new opera Krenek is at present working on. The first encounter with this deeply inspired work makes one look forward with great expectation to the scenic presentation of the opera. The Second Piano Concerto and the Hermann Melville Cantata were the other offerings of this all-Krenek concert, with the premiere of Robert Erickson's more promising than already mature Fantasy for Violoncello and Orchestra as an example from the Krenek school.

HORST KOEGLER

VIENNA

■ This fall, music life in Vienna started with intrigues rather than with musical events of distinction. Once again the thoughts and actions of all the VIPs —by general or by their own measurement—are centered around the re-opening of the old Staatsoper on the Ringstrasse in November, 1955. The six or seven newly appointed directors of the Staatsoper (nobody knows the exact figure) have agreed on one point at least: The series of festive performances will be

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called "Musical Coronation," because this name alone is supposed to attract as many visitors as Queen Elizabeth's coronation.

However, principal director Karl Boehm will find it difficult to compete with the pageantry of the London coronation. Of the six scheduled festival productions, he himself will conduct not less than three, among them the opening performance of *Fidelio*. The great Furtwaengler, who has been promised the opening performance, long ago turned down an offer to conduct at one of the other nights, and so did all the other invited conductors with the one exception of Knappertsbusch, who agreed to do *Rosenkavalier*. According to official bulletins there is still some hope for Mitropoulos. And, according to evidence, intrigues are going on.

Sometimes strange things develop out of this operatic vanity fair. Herbert Karajan, the Austrian-born conductor, refused to conduct at the Staatsoper because he had been invited just 19 months in advance. This, together with the fact that he was offered a certain work (*Rosenkavalier*) rather than being allowed to make his own choice he considered unacceptable for a conductor of his stature. To prove his qualities as an operatic conductor, he put on a show of his own, and Karajan, Vienna's foremost showman, does not even need a stage for that. He conducted a concert performance of *Carmen* in the Musikverein, with a predominantly Italian cast (Simionata, Gedda, Gueden, Roux, Sciutti) and the Choir of the Gesellschaft der Musikfreunde, using as always the Vienna Symphony Orchestra. He had some brilliant moments but a somewhat primitive conception, equalizing quick tempi and noisiness with passion and slow tempi, and an oratorio-like habit with the expression of love. No applause was allowed by the conductor except after the second and fourth acts, and Carmen died in evening dress in front of grave-looking choir members in their best dark suits. There was virtuosity instead of inspiration, sensation instead of music, Karajan instead of Bizet.

While the strange *Carmen* enterprise won the enthusiastic approval of Karajan fans, the Staatsoper prepared a boring new production of *Das Werbekleid*, an old-fashioned peasant opera by Salmhofer, one of the Institute's numerous directors and former principal director. However, there were a few fine Wagner nights on the occasion of a short visit by Set Svanholm. And there was the triumphant success of the Staatsoper in London—with third-rate performances at the same time by what was left back in Vienna.

■ Special attention was drawn by the very fine performance of a genuine American musical in Austria. "On the Town," with music by Leonard Bernstein, was presented in Vienna and a few provincial towns under the sponsorship of the Austro-American Society, and the cast, professional singers mixed up with gifted GIs, did a very able job. There is a rumor in Vienna that American musicals will form a major part of the future programs of the "Volksoper"—now the second house of the Staatsoper and mostly engaged in the antiquated operetta business.

■ Concert life in Vienna is just awakening in October. There was a most remarkable concert of Baroque music featuring Carissimi's beautiful oratorio "Jephte" and Purcell's opera "Dido and Aeneas," with the Swiss Paul Sacher as the eminent conductor, and Zadek as Dido. The first subscription concert of the Vienna Philharmonic under Knappertsbusch had Bruckner's Fourth Symphony on the program and—a rare thing with Phil-

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RETURN AFTER LAST YEAR'S COAST-TO-COAST TOUR OF 70 CITIES
Vienna Academy Chorus
Personnel of 25 Prof. Ferdinand Grossmann, Conductor
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The Paganini Quartet
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John Sebastian and Dorothy Jarnac
Harmonica Virtuoso and Dance-Humorist with Albert Malver, Pianist
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harmonic concerts — the world premiere of the Concerto No. 3 by Max Trapp, which showed no distinction in any respect. Among instrumentalists Wolfgang Schneiderhan (violinist) once again proved his mature mastery in a concert with the Vienna Symphony. Two harpsichord recitalists deserved much attention: Isolde Ahlgrimm, at home in Vienna and appreciated at each concert by a growing group of connoisseurs; and Gunhild Frederiksen of New York City, who has just finished her studies in Vienna and will shortly return to the States.

DR. ERICH JANTSCH

TORONTO

■ Gerald Moore, the world-famous English accompanist, gave one of his unique lecture-recitals at the Eaton Auditorium on Oct. 7. Entitled "The Accompanist Speaks," his recital was wonderful entertainment and at the same time instructive and enlightening.

■ Ralph Vaughan Williams gave a lecture, "What Is the Background of Music," at the University of Toronto on Oct. 8. After identifying himself as "the most unlearned musician who has ever given a lecture," he then consoled himself by testifying to the possibility of "learning something from every fool." It was a big day for musicians in the city and over 1,300 people were present at the affair. Dr. Williams discussed the origins of musical sound and emphasized the importance of folk music, with particular reference to Anglo-Saxons. Music rose from excited speech and eventually became ordered sound in which the words were lost. He illustrated this point by playing two recordings of early English folk songs. "These," he said "sprang up spontaneously in the mind of the primitive singer without instrumental help. But primitive music was an applied art and singers could not hum a tune without the words, and similarly, dancers invented nonsense rhymes to help them remember a tune." Although the lecture suffered from a rather inadequate public address system and, it cannot be denied, a spottiness in the actual organization of ideas, the audience gave Vaughan Williams a standing ovation at its conclusion.

■ The 1954-55 season of the CBC Opera Company opened on Oct. 13 with a performance on the Trans-Canada Network of Arthur Benjamin's opera *A Tale of Two Cities*, based on the novel by Charles Dickens. The conductor, Ettore Mazzoleni, and Terence Gibbs, producer, showed great understanding and integrity. There was little fault to find with the soloists: Trudy Carlyle's Madame Defarge was nothing short of a triumph, and Mary Morrison, Ernest Adams, Jon Vickers, and James Milligan were well cast in the other main parts.

■ George London opened Toronto's Eaton Auditorium Series on Oct. 14 with a recital recalling pleasurably the qualities that have established this Canadian-born artist as one of the leading bass-baritones of the lyric stage, and evidencing at the same time his growth as a lieder singer. He sang in impeccable German, Russian, Italian, French, and English, and with no sacrifice whatever in vocal quality. But the intimate atmosphere of lieder was never quite realized.

■ Henri Temianka, leader of the Paganini Quartet and recent addition to the violin faculty at the Royal Conservatory of Music, gave a recital at the Conservatory on Oct. 15, with Leo Barkin at the piano. Mr. Temianka, using his 1727 Stradivarius played by Paganini himself, delighted a justly appreciative audience. The recital was given during Toronto's worst hurricane in living memory!

■ It is seldom the lot of the local reporter, alternatively echoing or disputing the verdicts of his colleagues in the artistic capitals, to announce the arrival of a new, fully developed artist. Such is this correspondent's rare duty after having attended the Oct. 16 concert of the New Music Associates in Toronto's Royal Conservatory Concert Hall. An all-Bach recital, played by Glenn Gould, 22-year-old local pianist, overwhelmed this listener. His infallible musicianship turned every expressive device of the modern piano to account in deepening our appreciation of Bach. If his achievements in the music of Bach are matched by comparable insights into works by other masters, the public will soon be confronted with an artist in no way inferior to such artists as Landowska and Serkin.

EZRA SCHABAS and STUART NALL

Music Collection of Austrian National Library Reopened

The Music Collection of the Austrian National Library, founded in 1829 and badly damaged by bombs on March 12, 1945, has been restored, and was reopened recently. This collection belongs, with those of London, Paris, and Washington, to the four most important in the world. It contains some 20,000 volumes of books, libretti, bound opera programs, etc., over 60,000 volumes of music and over 30,000 volumes of manuscripts. Among the most precious manuscripts are the so-called "Kuttenberger Kantonale"; music that belonged to the Fugger family; autographs by Haydn, Mozart, Beethoven, Schubert, Brahms, Bruckner, Hugo Wolf, Richard Strauss, Pfitzner, Franz Schmidt, and Hindemith.

Antonio Ghiringhelli, general manager of La Scala Opera, and Metropolitan Opera tenor Richard Tucker look at The History of La Scala. *Mr. Tucker was in Milan to record* La Forza del Destino *for Angel Records—the first American tenor ever invited to make an official La Scala recording, and the only tenor in the world ever to record for both La Scala and the "Met."*

Claudio Arrau, arriving in Bombay on the eve of his recital there, attended an evening of Hindu classical dance and music especially arranged in his honor. He is shown chatting with dancer Hima Kesarcodi after the performance.

International Music Council Opens in Paris

The fifth General Assembly of the International Music Council, a body founded by United Nations Educational, Scientific and Cultural Organization in 1949, opened recently at UNESCO House, Paris.

The International Music Council was established to encourage the foundation of music organizations and strengthen links between them, promote the establishment of National Music Committees, coordinate the organization of music festivals, competitions and meetings of experts, facilitate the dissemination of musical work, study the social and economic status of musicians, and to encourage the use of music in general education.

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VANCOUVER

■ The Vancouver Symphony Orchestra this year completes its 25th year of continuous activity. Again this season, for the third successive year, its musical director and conductor is Irwin Hoffman, a protege of the late Koussevitzy. The orchestra consists of 73 musicians, including some who have played with the orchestra since its first concert. The Society gives 12 subscription concerts a season. These are given on Sunday afternoons in the Orpheum Theatre (seating capacity of 2,871). Guest artists for the 25th Anniversary Season include Don Garrard, baritone; Adele Marcus, pianist; Zara Nelsova, cellist; Mischa Elman, violinist; Byron Janis, pianist; Solomon, pianist; Nathan Milstein, violinist; William Primrose, violist; and Jorge Bolet, pianist.

There will also be one concert given at the University of British Columbia for the students, and four pairs of childrens' concerts, at a nominal charge of only 25 cents. The Symphony Society has inaugurated competitions for the best composition by a child and for the best solo performer as a means of increasing the interest of young people in the activities of the symphony. The winning composition will be played by the orchestra and the winning soloist will perform with the orchestra. At the present time the demand by children for these special concerts far exceeds the capacity of the available theatre, and it is hoped that the Society will be able to raise sufficient funds to provide for more of them in the future.

In addition to the subscription and children's concerts, five others are given in the local community, and seven out of town. The symphony operates on a budget of $135,000 with an income of $80,000. The difference is made up through donations from individuals and by a civic grant. The CBC also helps to support the symphony by paying for the broadcast portions of each of the subscription concerts on the Trans Canada network. It is planned this year to televise one of the Childrens' Concerts.

■ The Woman's Musical Club, sponsoring afternoon music concerts, began its 1954-55 season with Herta Glaz, mezzo soprano from the Metropolitan. She charmed the audience by her intelligent singing, choice of program, and enchanting personality, all of which made up for her limited voice.

20, 19, 18, 17, 16... shopping days left before CHRISTMAS

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Bruckner Ring of Honor For Volkmar Andreae

Conductor Volkmar Andreae was presented with the Bruckner Ring of Honor by Professor Max Auer, chairman of the International Bruckner Society, on the occasion of his 75th anniversary. The ring is being awarded by the Linz "Brucknerbund" to persons who have distinguished themselves in promoting Bruckner's music.

DECEASED

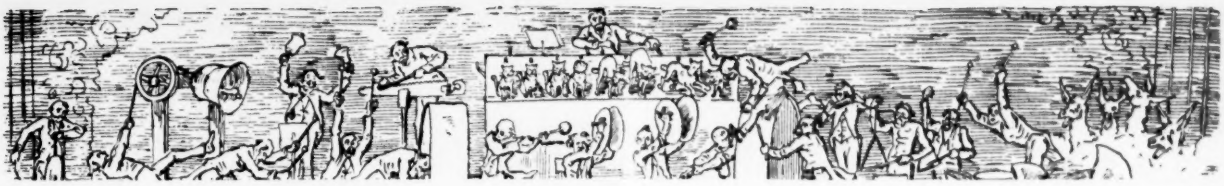
■ DR. DEMETRIUS DOUNIS, Aug. 12 in Los Angeles. Born in 1893, he was recognized as one of the great violin teachers of our time. At age 18, he was a composer of the most advanced works on violin technique. Names of the gifted violinists of the day star the rosters of his school. His studios in New York, London, and on the West Coast have achieved during many years the ultimate in fundamental music and instrumental instruction. Dr. Dounis also appeared as guest lecturer and teacher on the staffs of college and university extension courses.

■ ARTHUR WISNER, manager of the Kansas City Philharmonic Orchestra, Oct. 18. One of the organizers of Columbia Artists Management and Community Concerts, Wisner played a leading part in forming and servicing more than 1,000 civic organizations for performances and recitals across the country.

■ JESSIE SEYMOUR PAMPLIN, Oct., retired vocal teacher, concert and oratorio artist. From 1910-1917 she was a noted singer in Europe and subsequently in Argentina. She taught at Baylor College, Texas, and taught at her own studios in St. Petersburg, Fla., and in New York City. At one period during her active music life she was special correspondent to *Musical Courier*.

■ CARL RIECK, concert tenor, teacher, and composer, Oct. 31 in Dougaston, L. I. Born in Hamburg, Germany in 1863, he studied voice in Munich under Galiera Cesare and later in New York with Dr. Frank Dossert, becoming an eminent soloist in churches and temples of the Metropolitan area. Numerous songs, secular and sacred, and one opera are among his published works. He was a painter of note, specializing in historical, religious, and legendary subjects as well as portraits of his musical contemporaries.

■ ESTHER SPRY, chairman of the Walter Spry Memorial, a foundation for the promotion of young artists and music projects, and member of Rho Chapter of Pi Kappa Lambda, Oct. 4 in Spartanburg, S. C. Her devotion to musical enterprises, her enthusiasm, and encouragement made her name widely known in the recital field and for her work with various music organizations.



LISTENING WITH BOTH EARS

By FRED GRUNFELD

Pieces From a Kaleidescope

ITEM 1: An imposing piece of sculpture by the English master, Henry Moore, was recently installed in the cavernous lobby of one of the newest glass-and-marble palaces on Madison Avenue. It represented an elemental subject —man and woman, perhaps husband and wife, and as is Moore's wont, both had holes in their head (what we used to call "negative volume" in art class), but that is beside the point. Something about the work seems to have offended the executives of the large oil company that's one of the building's major tenants. ("Ghastly, isn't it." "I'd say, J.B.") After a few days of passing it distastefully on their way to and from the elevator, they put in a complaint to the building management. It was removed forthwith. (In art class we never learned the technical term for rocks in the head.)

ITEM 2: Two years ago, the Metropolitan Opera mounted a contemporary opera for the first time since *Peter Grimes* ('47 vintage). It was generally conceded *The Rake's Progress* had no great shakes of a libretto, but musically it could lay claim to far more distinction than most of the other modern operas with which the Met salves its conscience every now and then. They did it in style, sparing no expense, vocal talent, or theatrical resource. The *Rake* played about half a dozen times, and then more quietly than the proverbial Arabs, folded its backdrops and slipped away. All that's left of it now is a fascinating souvenir in the form of a Columbia recording to which future generations may refer when they want to find out just how Stravinsky himself conducted it. I don't think the oil executives had anything to do with that removal; they never showed up. In fact hardly anybody showed up toward the last. The only person I saw in my section during the final performance was a woman who came back to look for a feather boa she'd left under her seat the night before (which had been one of Madame X's bad nights, by the way, and the place had been crowded to the rafters).

ITEM 3: A few weeks ago, *Life* magazine slapped the U.S. and (by implication) itself on the back for what it called "A Cultural Explosion." Among other things, *Life* says we can be proud of having a president who paints (How marvellous, I thought, but didn't we once have a president who played Chopin? and another who played the fiddle and designed houses and serpentine walls? and wasn't our first Secretary of the Navy also the composer of the first American opera?); we can be proud of our mass market for fine reproductions of old masterpieces; we can be proud of 25 years of Philharmonic broadcasts over CBS; we can be proud also of another "seminal force" in this cultural efflorescence, the NBC Symphony broadcasts under Toscanini. (The Good Book says pride goeth before a puncture; let's be more modest at this juncture.)

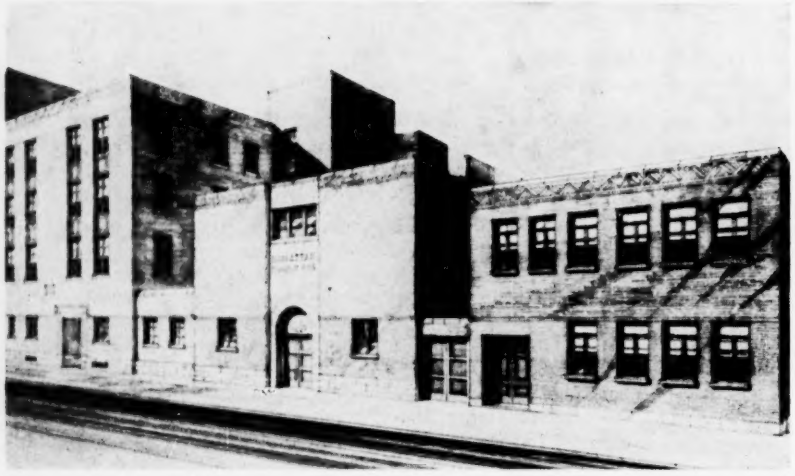
ITEM 4: The NBC Symphony, shunted about from place to place on the broadcast schedules almost as often as the rival Philharmonic programs even in its halcyon days, and dispersed last season after the props were knocked out from under it by Toscanini's departure, now endeavors to pull itself back together by its own catgut, as it were, playing exhibition concerts with an empty podium and making recordings of such much-needed items as the "Nutcracker" Suite, the "Roman Carnival" Overture, and *Die Meistersinger* Prelude. To my knowledge, the last time an orchestra played conductorless was after Artur Nikisch's death, when his old Leipzig orchestra performed the "Eroica" Funeral March at a memorial concert. And before that, considerably earlier, there were orchestras that played without conductors all the time, or perhaps while men like Bach, Mozart, or Rossini conducted with nodding heads and an occasional waving finger from the cembalo. They didn't use podiums then, or even batons. Lully had a baton, though, a big field marshal's affair, but he hit himself in the foot with it so often, beating time on the floor—or on the foot—that he finally succumbed to complications arising from his repeated injuries.

ITEM 5: What can we do about this perplexing cultural explosion? Suggestions: (A) Take up painting and become a politician. Churchillian-Impressionist, Eisenhoweresque-Realist. (Mrs. Mendes-Frances paints; does he? Are Mao and Malenkov Proletarian Painters?) (B) Establish a sculpture lobby to force oil companies to invest certain tax-exempt funds in Henry Moore, Alexander Calder, Sir Jacob Epstein, and others. (C) Pass the plate at intermissions and install a permanent collection box in the foyer for patrons at the Metropolitan, applying the proceeds to a special new-production fund for contemporary operas. Only critics need attend, and the man who compiles the Opera Annals. (D) Stop reading magazines that print poor reproductions of old masterpieces, for fear of ruining our taste for fine reproductions, and stunting our cultural growth generally. (E) Stop reading magazines altogether, lest the whole efflorescence be nipped in the bud.

ITEM 6: The piece of sculpture referred to in ITEM 1 above is reputed to have cost the building management in the vicinity of $20,000. I don't believe it. That sum would buy 40 color television sets. You could carve another President in the mountain for that. And then, what you're largely buying is holes—mere negative volume. As long as you're going to drill a hole, why not make it an oil well.

SCHOOL NEWS

By GID W. WALDROP



The new library addition to the Manhattan School of Music was officially opened on Oct. 25 with a reception given by the Board of Trustees for its Honorary Chairman, Mrs. John Hubbard, whose generosity has made the new building possible.

Centennial of Music Instruction At Yale

Yale University has announced plans to celebrate a Centennial of Music Instruction at Yale. The centennial will be opened formally with ceremonies and musical programs highlighting Yale's rich musical life for the last 100 years since Joseph Battell presented Yale with $5,000 in 1854 for the preservation of music in the Yale Chapel. Extending through next February at least, Yale officials have scheduled a series of musical programs, exhibitions, and lectures centered around the Yale School of Music, the Yale Glee Club, and various other musical groups.

The centennial coincides with the first major expansion in the physical facilities of the School of Music in nearly 40 years. During the last few months the former York Hall at the southeast corner of College and Wall Streets has been extensively renovated and is now occupied by the administrative and faculty offices of the school. In addition to the Stoeckel Hall expansion, extensive renovation is being made to Sprague Memorial Hall, opened for use in 1917. The Sprague remodeling is mainly confined to the hall's first floor, which for 30-odd years housed the administrative offices of the Music School. On Feb. 21 and 22 next, appropriate ceremonies are planned to open the expanded quarters of the music library, which will occupy almost the entire floor of Sprague Hall.

Yale's music library is one of the largest in the nation. "Yale's music centennial," said Professor Luther Noss, new Dean of the School of Music, today, "points up the amazing growth of all phases of musical life at Yale in 100 years. Our opening events are designed to give the public a cross-sectional view of music and music study as it has evolved at Yale."

Film to Commemorate Sousa

The University of Wisconsin Band, under the direction of Prof. Raymond F. Dvorak, is making a film to commemorate the 100th anniversary this year of the birth of the late great John Philip Sousa, "The March King." "We are trying to show in this film how Sousa's music, representing as it does the spirit of America, has come to be bound up with our fundamental loyalties, our love of country," Prof. Dvorak explains. "Just by listening to 'Stars and Stripes Forever,' 'Semper Fidelis,' or 'Washington Post March,' we feel like sticking out our chests and saying 'I'm glad to be an American.' That's the effect we're hoping to get."

FACULTY APPOINTMENTS

■ Mr. William Shriner, well-known concert baritone, has joined the University of Indiana School of Music faculty as artist staff teacher. Mr. Shriner's arrangement with the University of Indiana will allow him to continue his extensive professional career. This is in line with Dean Wilfrid Bain's policy of choosing his faculty from America's outstanding performing artists.

■ Harrison Keller, president of the New England Conservatory of Music, announces the following new appointments to the faculty of the Conservatory for the year 1954-55: Everett Firth, graduate of the Conservatory in 1952, to teach percussion and tympani. Mr. Firth has been a member of the Boston Symphony orchestra in the percussion section since his graduation from the Conservatory. Roland Nadeau, graduate of the Conservatory with a Master's degree in 1954 in piano, to teach music theory and piano. Felix A. Viscuglia, graduate of the Conservatory in 1953, to teach clarinet.

■ Mr. Robert Ward, who is serving as a special assistant to William Schuman, President of Juilliard, will be in charge of public relations for the school.

■ The Royal Conservatory of Music of Toronto has recently made five appointments to its faculty: Henri Temianka, concert violinist and leader of the Paganini Quartet; Harvey J. Olnick, musicologist; Leslie Holmes, baritone; George Anderson, trumpet; and Mario Desotto, violinist.

Mr. Temianka intends to divide his time between the Paganini Quartet and the Royal Conservatory. He has appeared as soloist with major symphony orchestras in the U. S. and Europe under conductors like Mitropoulos, Reiner, Klemperer, Monteux, Barbirolli, and Sir Adrian Boult. He has been a visiting artist teacher in different schools throughout the United States, including the University of California at Los Angeles, the Aspen Institute, Brigham Young University, and the National Music Camp at Interlochen, Michigan.

Professor Olnick was formerly on the faculty of Columbia University and Vassar College and recently concluded two years in Europe studying under a Fulbright grant. Mr. Holmes returns to Canada after many years in England both as a prominent recitalist and a member of the faculty of the Royal Academy of Music in London.

George Anderson is principal trumpet player of the Toronto Symphony Orchestra and has been well known to Toronto music circles for many years. Mario Desotto is a graduate of the former Senior School. He will be in charge of the new classes in group violin instruction established at five of the Conservatory branches throughout the city.

RECENT PRIZE WINNERS

■ Lauritz Melchior has announced the winning singers in a contest conducted in cooperation with the National Federation of Music Clubs for which Mr. Melchior provided the $1,000 award.

Twenty-three-year-old **Marlene Koenig,** soprano of Brookville, Indiana, and **Gus Dittmann, Jr.,** tenor, also twenty-three years old, of Frontenac, Kansas, were presented with checks of $500 each by Mr. Melchior. Both had appeared with Mr. Melchior in their respective localities during his coast-to-coast concert tour, after selection for that honor by the local branch of the National Federation of Music Clubs. Miss Koenig, then a resident of Fort Wayne, Indiana, was presented by the Fort Wayne Music Club; Mr. Dittmann, who was temporarily living in Missouri, entered the contest as a representative of the Joplin, Missouri, Club.

The two won in competition with scores of young artists, male and female, who had appeared with Mr. Melchior, under Federation auspices, in cities in the following states: Texas, Oklahoma, Missouri, Louisiana, Mississippi, North and South Carolina, Georgia, Virginia, New Jersey, Pennsylvania, Kentucky, Indiana, Illinois, and Michigan.

■ The Concert Artists Guild first annual award of a Town Hall recital to the most outstanding artists who have appeared in its series has just been made. Winners are **Evelyn Lear,** lyric coloratura soprano, and **Stanley Babin,** pianist. They will appear in a joint recital Sunday afternoon, April 17, 1955. A second prize of a cash award was given **Isidor Lateiner,** violinist. Other finalists were **Roger Kamien** and **Muriel Kilby,** pianists; **Arabella Hong,** soprano; and **Norma Ferris,** violinist.

Judges were Miss Rose Bampton, Mme. Maria Carreras, Mme. Marion S. Freschl, James Friskin, Arved Kurtz, Eugene List, Mme. Carol Longone, Mme. Margaret Matzenauer, Miss Ruby Mercer, Miss Frances Paperte, Louis Persinger, Thomas Scherman, Michael Spivakovsky, Alexander Uninsky, and Mme. Isabel Vengerova.

■ Incorporated in the State of Illinois May 3, 1954, as a non-profit organization, The William and Noma Copley Foundation for the creative arts has as its purpose the aid to creative individuals of outstanding talent or unusual promise to communicate more effectively through their chosen media. The Foundation will from time to time select individuals who in its judgment are deserving of assistance, and will make funds available after a careful study of, and commensurate with their specific needs. Such assistance may include outright grants for living expenses during periods of work or study at home or abroad, or outright assistance in arranging performances, exhibitions, recordings, publications, or publicity. The Foundation will at all times protect the rights of the artist it is involved in assisting, and will not acquire for itself any copyrights or material gains.

Serving on the executive board of the William and Noma Copley Foundation are the composers Darius Milhaud of the Paris Conservatory of Music and Mills College, and the artist, Marcel Duchamp. Advisors to the Foundation in the field of music are Winthrop Sargeant, Carleton Sprague Smith, Richard Jones of Capitol Records, Inc., the composer Samuel Barber, conductor Walter Hendl, and concert singer Jenny Tourel.

In keeping with its aims to promote and encourage the creation and development of art and music, the William and Noma Copley Foundation takes great pleasure in announcing awards of $1,000 each for the year 1954 to the following artists in recognition of their achievements in their respective fields: **Joseph Cornell,** constructionist, for his work in the media of film art; **Atillio Salemme,** artist; **Harris Danziger,** conductor; and **Benjamin Lees,** composer.

The Foundation has also awarded three scholarship awards of $100 each to the following students of the Paris Conservatory of Music: **Jacques Bondon, Manfred Kelkel,** and **Jean Doue.**

CONTEST ANNOUNCEMENTS

■ Lawrence Welk, nationally known orchestra leader who is sponsoring the All America Music Competition, today reminded young musicians that Dec. 10 is the last day on which entries will be received.

First prize winner in the contest, which is open to singers or musicians between the ages of 18 and 25, will receive $500 in cash and a week in Hollywood with all expenses paid, during which the winner will make a Coral record with the Welk orchestra, be heard on Welk's television and radio programs, and be a guest on other Hollywood shows and at moving picture studios.

The winner, as well as those finishing second and third, will also receive a Webcor high-fidelity tape recorder. Webcor dealers in all parts of the country are helping the contestants by distributing the official entry forms and by aiding them in recording the instrumental or vocal solo on which they will be judged.

To be eligible contestants must be not be less than 18 years old or more than 25 years old on Dec. 10, 1954. The rules do not limit the type of selection that may be entered, but the recording must not run more than three minutes. To be considered, the recorded tape, plus a photograph of the contestant and a filled-out entry blank giving the contestant's musical and educational background must be sent not later than Dec. 10 to Lawrence Welk's All America Music Competition, Aragon Ballroom, Lick Pier, Ocean Park, Calif.

■ The fourth Concours Musical International Reine Elisabeth de Belgique under the patronage of the Belgian Government, this year for violinists, will take place on May 6. Candidates for this competition must have been born between Jan. 1, 1925, and Jan. 1, 1938. Details for registration, etc., can be obtained from the Director of the Concours Musical International Reine Elisabeth de Belgique, 11 Rue Baron Horta, Brussels, Belgium.

Harpichord Class at N. Y. High School

The class in harpsichord playing at the High School of Music and Art, N. Y. C., probably the only music class of its kind in our American high schools, celebrated the completion of its first year with a harpsichord recital by Miss Sylvia Marlowe on Nov. 10, at 10:00 a.m. in the concert room of the school, 135th Street and St. Nicholas Terrace. The opportunity to add the harpsichord to the school's program came when the enthusiastic parent of one of its students secured a donation of $2,500 for this purpose. Impressed with a

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Semi-Annual Concert of the students, conducted entirely by boys and girls of the conducting class of the Music Department, he offered the sum for such additional music study as the school would find desirable. The result was the acquisition of a Challis harpsichord and the organization of a special class.

Career Study at Oberlin

Following inauguration this year of a core curriculum for all new students, the Oberlin College Conservatory of Music has instituted a special Freshman Orientation Series which will present analyses of the degree programs available at Oberlin and the professional careers which may follow graduation. The series began on Oct. 27 and will continue through Feb. 24, 1955. The series is divided into two units: (1) Preparation for a Career in Music, and (2) Your Career in Music. Question periods will be a part of every session.

There will be three talks in the first unit. On Oct. 27 David R. Robertson, director of the conservatory, will speak on "The Bachelor of Music Degree." On Nov. 3 Rose Marie Grentzer, professor and chairman of the department of music education, will present "The Bachelor of Music Education Degree." Mr. Robertson, in the final talk of this group on Nov. 17, will consider "Graduate Degrees in Music."

Four major areas in the second unit—Performance, Teaching, Related Fields, and Composition and Arranging—are divided into specific topics, each to be discussed by an authority. Under Performance, for example, will come opera and musical comedy, the symphony orchestra and related fields, concert careers, church music, and radio and television.

Northwestern Univ. Symphony In Opening Concert

Herman Felber conducted the Northwestern University Symphony Orchestra in the first concert of its 1954-55 season on Nov. 7 in Cahn Auditorium, Evanston, Ill. The concert, free and open to the public, featured the two-piano Concerto in D Minor by Francis Poulenc, contemporary French composer. Composed in 1932, the work was first performed that autumn at the International Festival of Contemporary Music in Venice. Typical of Poulenc's earlier works, its intent is simply to convey pleasure through its wit and dexterity without any pretense to a more profound objective. Soloists were Pauline Linsey, associate professor of piano, and Wanda Paul, assistant professor of piano. Other selections by the 85-piece student orchestra were the overture to *Russlan and Ludmilla* by Glinka; "Zorahayda" by Svendsen; "Portrait of a Frontier Town" by Gillis; and "The Moldau" by Smetana.

STUDIO NOTES

■ A belated note reminds us that Montrosey Roberts was presented by his teacher Blanche McGuire, of the Chicago Conservatory piano faculty, in recital in the early summer at Curtiss Hall. The program offered works of Krebs, Bach, Scarlatti, Beethoven, Liszt, Tcherepnin, and Guion.

Mme. Sonia Sharnova announces the success of her soprano pupil Edith Lang, a Fulbright Award winner who made her debut in the title role of Madama Butterfly in Svoleto, Italy. The above picture shows Miss Lang with her stage child, "Trouble."

■ John Langstaff, who will be remembered for his baritone recitals here and along the Eastern Coast, has been appointed head of the Music Department at Potomac School, Washington, D. C. A special dispensation will permit Mr. Langstaff to fulfill his concert commitments during the coming season. He was heard as soloist with the N. Y. Philharmonic at the opening Children's Concert in Town Hall, Oct. 9, and will be featured at the final hearing of the series in Carnegie Hall, April 16. Other engagements include two appearances with the Montreal Symphony, soloist in Bloch's "Sacred Service" with the Arkansas University Chorus and in Bach's "Magnificat" and Vaughan-Williams' "Fantasia on Christmas Carols" with the Toledo Choral Society, plus a lengthy list of recitals ranging from Long Island and Northern New York to Alabama. The second half of the season he will be on tour for the Association of American Colleges in the South and Southwest. Mr. Langstaff is an artist from the Arthur Gerry Studios in New York City.

■ Chicago reports that the Chicago Chapter of the International Society of Contemporary Music engaged Norma Williams, soprano, and Warren Hays, tenor, for the double bill of Saminsky's "Vision of Ariel" and Ravel's "L'Heure Espagnol." Both young artists are from the Robert Long Studios. Other singers under Mr. Long's direction and currently busy include Dennis Burke, baritone, heard with the touring Oratorio Quartet; Jean Volek, soloist for Le Cercle Français; Marjorie Vincent, singing contralto airs at Emanuel Mission College; Marianne Kosakowski, soprano, featured in Women's Club engagements; Ted Hoffman, bass, on tour in Indiana, Michigan, Missouri, and Ohio; Leonard Hawkins, singing in Illinois and New York; Herman Hemmit, listed on the Chicago Sunday Evening Twilight Musicales.

■ Artiss de Volt, just returned from her summer duties as a member of the faculty of the Mozarteum Academie, writes that her artist pupil, De Wayne Fulton, has been engaged as solo harpist with the Florida Symphony. Dean Owens, Jr., another pupil of this noted teacher-performer, has the position of permanent harpist with the Savannah, Ga., Symphony, and Janice Glover has been playing with the Jacksonville, Fla., Symphony. The first of the year Miss de Volt leaves with her sister Charlotte de Volt, violinist, as co-artist on an extensive recital tour of the states east of the Mississippi.

Opera Workshop of the American Conservatory

The Chamber Opera Workshop of the American Conservatory (Barre Hill, director) presented two thoroughly entertaining and well-performed one-act operas in the school's Recital Hall on Oct. 27. *In a Garden*, libretto by Gertrude Stein and music by Meyer Kupferman, offered ample opportunity to the talents of Lucy Willow, who disclosed a versatile and lovely voice and a decided flair for the theatre. Supporting singers were Warren Hayes and Max Hardy. *Trouble in Tahiti* by Leonard Bernstein, a one-act opera in four scenes, followed. Protagonists were Synya Lindseth as Dinah and Robert Card as the husband in this cleverly written and amusing sketch. The cast of *In a Garden* composed the trio in the Bernstein work. Clear English diction added to the enjoyment of these comedies, both of them eminently singable.

SAI Chapter Established At Catholic U.

Bishop Bryan J. McEntegart, Rector of the Catholic University of America, has approved the establishment on campus of the Sigma Chi Chapter of Sigma Alpha Iota Music Fraternity for Women. The Fraternity was brought to the campus through the efforts of John Paul, Head of the Music Dept., who made plans last spring to found a chapter of a professional music foundation at C.U. By a vote of the girls in the department Sigma Alpha Iota was chosen. Arrangements are now being made for the formal initiation to be held in December. The national fraternity was founded in 1903 at the University School of Music, Ann Arbor, Mich., and has at present a total membership of over 22,000 with 102 college chapters.

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U. of California Acquires Romberg Collection

The Sigmund Romberg collection of more than 4,000 vocal scores of operas, operettas, and musical comedies, and other items spanning three centuries of music, has been acquired by the University of California, President Robert G. Sproul has announced.

The valuable collection of the late Hungarian-American composer of such popular successes as *Student Prince, Blossom Time, Desert Song, Maytime* and *New Moon,* reveals him in a lesser-known light, as the devoted collector of various scores of early composers, as well as those of his contemporaries.

The Romberg collection was officially turned over to the University from the composer's estate. Attending the occasion were Donald Coney, librarian, and Vincent H. Duckles, music librarian, on behalf of the University, and Warren Howell, San Francisco book dealer who assisted with details of the transaction. The bulk of the materials will reside in the General Library on the Berkeley campus pending their eventual disposition in a new music building tentatively scheduled to be completed in the spring of 1957.

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Adelphi College Opera Workshop

The Adelphi Opera Workshop (Garden City, New York) will present Puccini's *La Bohème* on the campus next Feb. 3-5. The production will be directed by Alfredo Valenti and Donald Comrie, two members of the music faculty. The opera will be performed in an original English translation by students of the workshop after an exhaustive study of existing English versions. Present plans include road performances either of an entire opera or segments from one or more operas from the workshop's repertoire.

Boychoir School Purchases New Location

Dr. Charles R. Erdman, president of the board of trustees of the Columbus Boychoir School, has announced that the purchase of the property upon which the Boychoir School has been residing since 1950 has now been completed. The final signing of papers took place at a meeting of representatives of the boards of trustees of the Boychoir School and Westminster Choir College, from whom the purchase has been made. The 100-acre estate, located southwest of Princeton on Rosedale Road, was formerly known as "Albemarle" and was the home of Gerard B. Lambert, from whom the Choir College acquired the tract in anticipation of relocating its campus.

It was through the cooperation of Dr. John Finley Williamson and the Westminster board of trustees that it was possible for the Boychoir School to move to Princeton from Columbus, Ohio, where the school was founded in 1939 by Herbert Huffman. When plans for the moving of the College campus were abandoned, the opportunity for providing a permanent home for the Boychoir was presented and the directors of the school proceeded to take the necessary steps to bring this about. Today's signing marks the end of several months of careful study and planning and, as a result, the Columbus Boychoir School has been added to the group of many outstanding educational institutions for which Princeton is so well known.

The Boychoir School is a non-profit corporation which seeks to offer an unusual opportunity for talented boys of exceptional musical ability. It comprises grades four through nine and accommodates both boarding and day students. It is due to an increase in the staff that this year the school is able to open its doors to a larger number of day students in the immediate area. Boys are accepted for membership by personal audition, and only those who possess outstanding innate musicianship are admitted.

At the present time the concert choir of the School is touring in the southeastern section of the country, presenting programs in Virginia, Georgia, Alabama, Tennessee, North and South Carolina, Arkansas, and Mississippi.

Stokowski To Direct "Carmina Burana" at Boston University

Always interested in youth and developing creative talents for the future, Leopold Stokowski has been in Boston several weeks now working with his Boston University singers and instrumentalists in preparation for the two concerts which are to be given, one in Boston on Friday, Nov. 19, Symphony Hall, 8:30 p.m., the other in New York City the following Sunday, Nov. 21, 8:30 p.m., in Carnegie Hall. Both events are providing a big thrill for the young Boston University students, for not only are they being directed by one of the top leaders in their chosen field of music, but Mr. Stokowski is spending a great deal of time in individual teaching.

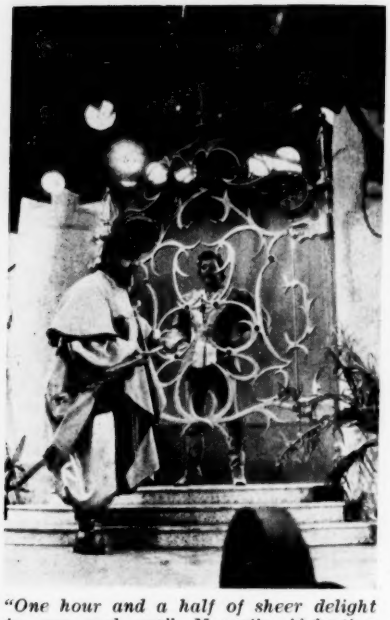
Although he chose ambitious presentations for the students, Mr. Stokowski has expressed his surprise and delight at the splendid way in which they are taking hold of Carl Orff's "Carmina Burana," which will be heard in its Boston premiere; and of Normand Lockwood's "Prairie," also a Boston premiere. Believing that American composers should be recognized in their own country, Mr. Stokowski chose the Lockwood composition especially for these two concerts.

Mr. Stokowski loves American youth's eagerness to learn and develop themselves artistically. Even though "Carmina Burana" is ambitious for young voices, he has expressed his pleasure at the quality of talent he has found in the Boston University groups, and in the vocal range of the singers.

In the University Chorus, which will be heard under his direction in Symphony Hall on Friday evening, Nov. 19, are 99 students; in the orchestra which will accompany the Chorus are 76 instrumentalists. Dr. James R. Houghton of the faculty is director of the chorus; Prof. Francis Findley is director of the Boston University Orchestra. They have been working closely, of course, with the visiting conductor. Vocalists will be announced shortly, as they are soon to be chosen by Mr. Stokowski.

RADIO AND TV

By
HENRY W. LEVINGER



"One hour and a half of sheer delight to eye and ear"—Mozart's Abduction From the Seraglio. *Foreground, Leon Lishner as Osmin; background, Davis Cunningham as Belmonte.*

NBC Color Telecast Of Mozart's *Abduction*

On Oct. 31 a few privileged people assembled in a small theatre at Rockefeller Center to watch the opening of the NBC Opera Theatre's new season. The occasion took on a festive air. The reasons were many: Mozart's immortal music; the color-telecast, which came off splendidly; the fairy-like settings by Rouben Ter-Arturian; the excellent direction of Kirk Browning; an orchestral accompaniment which was handled as an integral part of the production; and the expert English translation of the libretto. One hour and a half of sheer delight to eye and ear.

The musical director of the group, Peter Herman Adler, had assembled an ensemble which vocally and visually did honor to their assignments. Topping the roll was Leon Lishner, who brought to the part of Osmin not only vocal finesse but a sense of honor and adroit comic timing. As Constanza, Nadja Witkowska was a find. She looked lovely and sang the difficult coloraturas of her role with abandon and technical success. Virginia Haskin was a cute Blondchen. Sometimes vocally strained, she made up for this shortcoming with her very *degagé* acting and handsome appearance. Davis Cunningham was a most lyric and musical *amoroso* (Belmonte) and lent to his part not only a finely wrought voice, but also tasteful acting. David Lloyd as Pedrillo was excellent, and his voice seems peculiarly well suited to Mozart. Norman Rose had the ungrateful assignment of acting and looking dignified as the ever-so-noble Sultan Bassa Selim. If one can humanize this character, he did. Mr. Chotzinoff, the producer of the NBC Opera, has every reason to be proud of this opening of a new season, and the listeners everything to look forward to. The next offering will be a revival of Puccini's *Il Tabarro*.

H. W. L.

Leontyne Price To Sing *Tosca* On NBC-TV

Leontyne Price has been engaged to sing the title role in Puccini's *Tosca* by the NBC Opera Theatre. The performance will take place Jan. 23, 1955. Miss Price was a musical and dramatic sensation as Bess in Gershwin's folk opera *Porgy and Bess* on Broadway and throughout Europe. Her other operatic appearances have been limited to performances at the Juilliard School of Music in New York and the Berkshire Music Festival at Tanglewood.

Miss Price has never before appeared in the role of Tosca. She was chosen for the part in August after extensive auditions by Peter Herman Adler, music director of the NBC Opera Theatre, and the producer, Samuel Chotzinoff. In addition to her work in the theatre Miss Price has appeared as soloist with leading orchestras, including the Boston Symphony and the Philadelphia Orchestra.

It is most gratifying that the NBC Opera Theatre has chosen Miss Price for this role since it establishes another important crossing of the color line. After Marian Anderson's engagement by the Metropolitan Opera, Miss Price, in one of the most exposed roles of the musicodramatic repertoire, will be the first artist of her race to be seen and heard in this coveted part, which made singers like Jeritza and Grace Moore world famous.

Arrau Opens BBC's New Eurovision Series

Claudio Arrau, world-famed concert pianist, who rates today as No. 1 piano favorite in London, opened the British Broadcasting Company's new series of TV music programs beamed to Europe on the latest means of exchange with the continent, called Eurovision, which now embraces most of the countries of Europe in a TV tie-up, and which eventually, it is hoped, will even include Moscow. Artists who will follow Arrau include Yehudi Menuhin, Dame Myra Hess, Gioconda da Vito, Isaac Stern, and Gregor Piatigorsky.

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THE DANCE

By ROSALYN KROKOVER

■ Not one bit of the critical excitement that attended the opening of the Ballets Espagnols Teresa and Luisillo at the Mark Hellinger Theatre on Oct. 31 was misplaced. Here is a group that has come into town with a well-rehearsed repertoire, a program that has a certain amount of continuity, and a type of presentation that has not in the past normally been associated with Spanish groups. Luisillo, the leader of the company, knows not only his Spanish dance but has looked with interest upon ballet and upon manifestations of the modern school. He often uses classic turn-out in his dancing, and is like as not to build a piece around a thread of a story. Thus, in *El Prisionero* the audience gets a picture of a lover in jail, listening to his sweetheart in the street—all expressed in terms of the Spanish dance with some modern thrown in. The effect is simple, in good taste, and poignant.

Luisillo also has good musical taste, and his choices for the most part avoid the cheap salon school. Still more, he has a superb ear. Rarely does one hear the kind of subtlety in castanet work, in finger-snappings and other percussive effects. He has trained his dancers to a fine-fibred ensemble. Some extraordinary precision was in evidence. He himself is an exciting dancer, at home in any style he has chosen, and Teresa has temperament in addition to technical skill. Two guitarists and singers (including Teresa) back up the orchestra (conducted by Julian Hannel and Werner Torkanowsky), and the result is an evening of mounting excitement and pleasure. If you want to have some charming fun, don't miss the work called *Rondo Huertana*, a sort of baby Hispanic *Giselle*—without a death scene, though—where Spanish peasants cavort playfully. Space prevents a full discussion of the program, but it's all worth seeing.

■ Times have changed. It was not so long ago when you could come to New York and find two major ballet companies operating simultaneously in the Broadway area. Now New Yorkers are traveling to neighboring cities to catch performances. A large contingent went to Philadelphia to see the reorganized Ballet Russe de Monte Carlo, and not much later there was another exodus to Princeton, where Ballet Theatre was appearing.

In Philadelphia, the Ballet Russe de Monte Carlo was presented by the Philadelphia Forum at the Academy of Music. Serge Denham is still the director of the company, and Ivan Boutnikoff is the conductor. There were no works on this particular program that made it possible to evaluate the corps de ballet, though two new ballets—*Harold in Italy* and *The Mikado*—were quite enough to give an idea of the choreographic trend. *Harold in Italy* gave us the first Massine ballet in many, many years. And it could have been many, many years old, for there was nothing new about his choreographic approach or his taking an accepted symphonic masterpiece and cluttering one's vision and imagination with his ideas. The ballet, like the music, is based on Byron's poem dealing with a poet traveling through Italy, and telling about what he sees. In the ballet, Leon Danielian, in the part of Harold, had so little dramatic projection that it was impossible to determine what or how he felt about anything. The various dances of the Happy Couple, Mountaineers, Pilgrims, Simpleton, Musicians, Shepherds, etc., went on and on, and nothing momentous or even particularly interesting happened one way or another. And the score itself, so badly played, did not help matters.

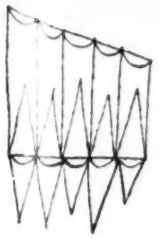
The Mikado also is based on an accepted masterpiece, this time by Gilbert and Sullivan. Antonio Gobos, the choreographer, has supplied some easy-going and delightful bits of dancing in telling the story of the Mikado. We were disappointed in Danielian's Ko-Ko. His dancing lacked its usual brilliance. Of the Three Little Maids, Irina Borowska was a welcome surprise, a dancer new to us who is worth watching. The other two, Gertrude Tyven and Yvonne Chouteau, were familiar. Another promising newcomer was Joseph Savino. In the part of Nanki-Poo he showed a fine lyric line and all the attributes of a sensitive dancer. Frederic Franklin's indisposition caused several last-minute substitutions. The most important was the partner of Maria Tallchief in Tchaikovsky's *Pas de Deux Classique*. Eugene Slavin, new to us, did not fare so well, and while Tallchief displayed dazzling precision in her solo variation, there was an air of uncertainty in the adagio. The final ballet was what we are told is the perennial box office favorite of the tours, *Scheherazade*.

Ballet Theatre celebrated its 15th Anniversary season with an opening in Princeton at the McCarter Theatre. The company made a very respectable showing with *Les Sylphides*, a true test of a company's artistic integrity. As the opening work, it was danced with care and respect for Fokine's choreographic wishes. Lupe Serrano made an especially fine impression in her Mazurka and Waltz. She has a true understanding and feeling for the quality required. Ruth Ann Koesun danced the difficult Prelude with fine control and maturity. The high spot of the evening was the Black Swan *pas de deux* with Nora Kaye and Erik Bruhn. Bruhn, the Danish dancer, is among the top male classic artists today. He would appear to have everything—elevation, line, control, and a fine appearance. If our eyes did not deceive us, even an *entrechat-dix* was detected—a rarity since Nijinsky. Kaye also acquitted herself admirably, especially with the cleanest 32 *fouettes* we have seen in a long time.

Interplay needs a good going over by Robbins, its choreographer. It is hardly a ghost of the original ballet. And the less said about *Streetcar Named Desire*, with its choreographer, Valerie Bettis, in the lead, the better. This ballet showed some amazing miscasting. Youskevitch danced the part of Stanley (with a Kriza in the company) and Bettis was Blanche (with Kaye around). And why Ballet Theatre should want to add a work with so little artistic worth to its repertoire is another good question.

In both Philadelphia and Princeton it was heartening to see the enthusiasm with which ballet is accepted. Capacity audiences were most demonstrative in showing their appreciation.

SACRED MUSIC



By LEON CARSON

The Beatitudes—Why Not?

■ As the month of November again comes round, one is reminded of the passing, many years ago, of a famous Belgian-French composer. Like other noted musicians, his genius was given slight acclaim during his lifetime, and even now it is not accorded the full recognition to which it is entitled. The exact date of Cesar Franck's death was November 8, 1890, and his natal day was December 10, 1822, in Liege, Belgium.

His gifts were great, he had tremendous influence as a pedagogue, and he is important for founding the modern school of French instrumental music. He was prominent also in directing the general trend of music from the operatic to the concert form. Although his music did not stir all of his contemporary audiences deeply, yet in the minds of many its musical values, including a refreshing idiom, were and are firmly established and appreciated.

Cesar Franck was by nature and education devoted to sacred music. His study of the sacred forms and his extended knowledge of the organ and its playing technique were so outstanding that not only did he hold two of Europe's prominent organ positions, at Saint-Jean-Saint Francois and at Ste. Clotilde (1858-90), but his sacred compositions, which include many pieces for organ, are in every organist's repertoire. Other sacred compositions include the beautiful Mass for three voices (1861), to which the composer later (1872) added the famous "Panis angelicus," and the oratorios "Ruth," "Redemption," and "The Beatitudes."

All this is prefatory to the question "Why are 'The Beatitudes' not heard more frequently in this country?" This splendid work, strong in design and mystically beautiful in its varying themes and melodies, is far superior to many in the sacred field which have been given wider performance. The oratorio opens with solo and choral prologue in which its various elements are musically combined with masterly skill. From there on, through the sheer beauty of an unhackneyed musical idiom and the intelligent paraphrase of the Gospel by Lady Colomb, one can trace the principal threads of the eight beatitudes in which are incorporated the vanquishing of Satan by the tenderness and compassion of the Master, as well as the picture of humanity assailed by terrestrial misery, finally redeemed through the Saviour. All this is enhanced by the rich effects made possible by skillful contrasts in the orchestration, dramatic expressiveness, and by a uniquely clever union of voices and instrumentation. One recalls the third beatitude where the mother weeps over an empty cradle, the orphan mourns, the married lament their separation, and the slave sighs for freedom. The impressive tenor aria "Where'er we stray" in the fourth beatitude provides a challenge to the artistry and vocal ability of the singer. In the noted quintet "The Peacemakers" of the seventh beatitude the voices are blended and encouraged in magnificent fashion by the instrumentation. Throughout the entire work the voice of Christ dominates with serenity the over-all theme, until the eighth beatitude brings this thrilling oratorio to a sublime conclusion.

The claim is sometimes made that the full worth of the Franck oratorio cannot be brought into complete focus without orchestra accompaniment. A study of the printed organ score is sufficient to convince the reader that execution by a sympathetic and ingenius organist will make for a comprehensive and satisfying instrumental counterpart. The preparation of "The Beatitudes" calls for patience, competence, and inspiration from singers and organist. But the fruits are worthy of the labor!

Van Cliburn Writes New Anthem

■ One of the latest important contributions to church music repertory, is a setting of Psalm 123 ("Unto Thee Lift I Up Mine Eyes") by Van Cliburn, 19-year-old winner of the 1954 Levintritt award. The work is dedicated to Clifford Tucker, organist and choirmaster at Calvary Baptist Church, and the choir, and was performed for the first time on Nov. 14, the service being broadcast over station WMGM. On the same day, young Mr. Cliburn made his New York Philharmonic-Symphony debut under conductor Mitropoulos in Tchaikovsky's First Piano Concerto, and will repeat the same work on Nov. 18 and 20 with the Cleveland Orchestra.

Organ and Choral Activities

■ Wilma Hoyle Jensen, young American organist of Newburgh, N. Y., was heard in recital at Mansfield Penn State Teachers College on Oct. 8, playing works by Bach, Buxtehude, Franck, Dupré, Karg-Elert, and others. Her schedule of fall recitals also included Union College, Schenectady, N. Y., on Oct. 15, and on Dec. 3 MacMurray College, Jacksonville, Ill. . . . The American Guild of Organists has announced the date of the Associateship and Fellowship examinations as of June 9-10, 1955, and the Choir Master examinations to be held on June 8, 1955. . . . Brahms' "Requiem" was given at Calvary Episcopal Church, N. Y., on Oct. 31, under the direction of David Hewlett; Ruth Diehl and Donald Wittig soloists. . . . Jean Deis has been appointed tenor soloist at Marble Collegiate Church, N. Y.

A.G.O. Competition

■ The American Guild of Organists announces a national competition in organ playing for all organists not over 25 years of age, on Jan. 1, 1955. Full information may be obtained by addressing the Guild at 630 Fifth Ave., New York 20, N. Y.

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PUBLISHERS' MART

By J. KENNETH WILSON

■ Ten Celebrated Mozart String Quartets, edited by Alfred Einstein. It is rare that an item which can be so unhesitatingly recommended comes to this reviewer's desk. Alfred Einstein's tireless scholarship has given us a new understanding of the great Mozart. Certainly no other music editor could have been so well-equipped to edit this volume. This Novello edition comes complete with a beautifully bound score of the ten quartets, ranging from K. 387 to K. 590, and with a thorough and exhaustively compiled critical report in both English and German from the pen of Alfred Einstein. These critical explanations are minute in every detail and the work is based on autographs in the British Museum and on early prints. The complete grouping for each of the four individual instruments is, of course, available in separate, bound volumes. The bound score volume would make an attractive addition to any musician's library. All ensemble string players should be interested in the parts bound and issued separately.

It seems almost ludicrous to note the one printing error in the table of contents — the sixth quartet, the famous "Dissonance" in C Major (K. 465) is listed as appearing in the score on page 1; actually, it is on page 153. In addition to the "Dissonance" quartet, other inclusions are the quartets in G Major (K. 387), D Minor (K. 421), B-flat Major (K. 458), E-flat Major (K. 428), A Major (K. 464), D Major (K. 499), D Major (K. 575), B-flat (K. 590), and F Major (K. 590). *Novello and Company (H. W. Gray Co., Inc.)* ($13.75 bound volume; $14.75 parts).

■ The "Nutcracker" Suite, piano arrangement by Frederick Stark. Complete with clever illustrations in color and instrumental indications, Tchaikovsky's delightful Suite from "The Nutcracker" has been made available in a piano transcription. The basic harmonies are unchanged and the melodic elements are all intact. There is, of course, some simplification, but this has been done with a careful hand. The talented and somewhat advanced student will find this material inviting. In addition to the popular "Waltz of the Flowers," characteristic dances included are as follows: "Dance of the Sugar Plum Fairy," "Chinese Dance," "Dance of the Reed Flutes," "Arabian Dance," and "Trepak." *Walt Disney Music Company* ($1.00).

Hispanic Folksongs of New Mexico

■ From the University of New Mexico Press, Albuquerque, N. M., come a collection of sacred and secular folk songs authored and edited by J. Donald Rob. This volume, indigenous to the area, is complete with an extensive discussion of the Hispanic folksongs of New Mexico along with a rather detailed analysis of the songs presented. The texts are printed in both English and Spanish. The idea of such a volume is excellent, and this reviewer hurries to point out that we need more authoritative research on our native musical heritage. On the other hand, the particular volume at hand, when examined closely, reveals a serious fault. The harmonizations are not always in character with the folk melodies. One would prefer that the melodic lines be presented without a complete harmonization or that only the barest essentials of harmonization be indicated. This fault only partially detracts from the value of the presentation. Certainly musicians interested in folk materials will find this publication appealing. *University of New Mexico Press,* Albuquerque, N. M. ($2.00).

For High or Medium Voice

■ Last month we reviewed two compositions for violin and piano by the Louisville composer Gregor Balough. This month, from the same composer's pen, comes an attractive song, "Sonnet," for high or medium voice. The vocal line is diatonic and lyrical. The harmonic texture has a delightful simplicity. This should be a warm and effective recital number. *McDonald & Moffet,* Louisville, Ky. ($.70).

Music for Two Flutes

■ Libraries are full of excellent material of 17th- and 18th-Century flute music. Little of this rich heritage has been made available by contemporary publishers. Two items at hand—the Pastoral Sonata for Two Flutes by Nicolas Chedeville, a celebrated French court musician and composer of the early 18th Century, and the Sonata for Two Flutes by Jean Jacques Naudot, another distinguished flutist-composer of the early 18th Century—are now available in excellent arrangements by Laurence Taylor. Both works are of moderate difficulty and are welcome additions to the available material in this medium. *G. Ricordi & Co.,* N. Y. ($1.00 each).

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